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ABSTRACT

This Kabiye handbook presents a number of situations in Togo in which a person would need certain words and phrases; it fulfills a function like that of a traveler's handbook. It provides classroom activities that require the student to communicate in a way that is appropriate to the cultural context. Each lesson contains objectives, indications on supplementary material, the basic dialogue, a cultural note, useful expressions, activities, and a grammar note. Many of the exercises are accompanied by pen-and-ink drawings. (AMH)

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KABIYE

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Communication and Culture Handbook

by Philip A.S. Sedlak

PEACE CORPS
LANGUAGE HANDBOOK SERIES

Developed by The Experiment in International Living
Brattleboro, Vermont
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FL 012 368

PEACE CORPS

LANGUAGE HANDBOOK SERIES

This series includes language materials in Belizean Creole, Ewe, Kabiye, Kiribati, Mauritanian Arabic, Setswana, siSwati, Solomon Islands Pijin, Soninke, Tanzanian Swahili, and Tem.

These materials were developed by The Experiment in International Living.

Project director and editor	Raymond C. Clark
Assistant director for production	Arthur A. Burrows
Assistant director for administration	Susan B. McBean

For further information, contact The Experiment in International Living, Brattleboro, Vermont 05301.

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1980

KABIYE

COMMUNICATION AND CULTURE HANDBOOK

Compiler	Philip A. S. Sedlak
Assistant Compiler	Essogoye Jassor
Artist	Patrick R. Moran
Typist	Lisa Cook

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I would like to extend my gratitude and appreciation to a number of people who assisted me in the production of these Kabiye language handbooks.

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The Minister of Education, Mr. Boumbera Allassounouma, provided us with the necessary authorizations to carry out our work.

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The Author
Venice, California
September 20, 1980

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To The Learner

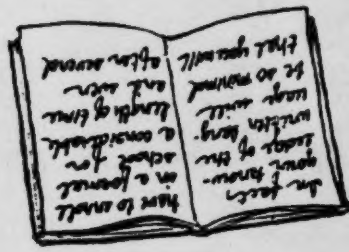
An Introduction to Language Learning

Congratulations to all of you who read this. First, congratulations for your acceptance into Peace Corps and second, congratulations for just performing a very complex act -- reading a language. Of course, the language is English and that hardly seems like such a major accomplishment; after all, practically everybody you know can do it. For most of us, using English is like breathing, an involuntary activity, or if we consider it a skill, a skill that has become so natural to us that we have taken for granted the fact that it represents the major intellectual achievement of our lifetimes.

Congratulations!

The point, of course, is not that the learning of English is in itself an especially significant accomplishment, but that the learning of a language in either or both its spoken and written forms is the great accomplishment. By being born as human beings we may be programmed to learn language just as we are programmed to walk on only two legs but despite our human inheritance, learning a language still requires time and energy. We don't just happen to learn a language; we do have to work at it, and other people -- chiefly our parents, siblings and play mates -- have to be willing to help.

Although you may no longer have memories of your early struggles to learn English, you can still appreciate the complexity of the accomplishment by considering this: Assume for the moment that you are about to start a language training program that will occupy you 12-14 hours a day, 7 days a week for the next 3 to 5 years, without a break. At the end of your training program you will still not be able to understand radio programs or easily follow a conversation between two adults and practically all books will still seem to be filled with undecipherable squiggles. In fact, your knowledge of the written language will be so minimal that you will now have to enroll in a formal school for a considerable length of time and even after several years of formal schooling you will still be developing your language skills by learning new words, polishing your writing style and trying to read better. That is the sort of language program you enrolled in when you began to learn your native language, English.



...undecipherable squiggles...

All this is not intended to frighten you about the language learning task that lies ahead because learning a second language is going to be easier. Most of you have already encountered a second language and unless that encounter came early in your life while you were still very actively learning your first language, the second encounter was an encounter of a different kind. Some of you may have learned French or Spanish and learned it reasonably well in high school, while others have not had very successful experiences the second time around. Now, as an adult you are being asked to learn a new, second language. Learning a second language is no small task, but neither is it a matter of starting from scratch, as you did when you learned English. So before you take your first steps in your new language, we ask you to take the time to do two things: try to understand the nature of the task ahead of you and try to assess the personal strengths and weaknesses that you bring with you as you start your assignment.

What do you have to do to learn a new language? As you might expect, the answers to this question are as numerous and varied as people are and no two learners' strategies will be exactly the same. This is so important to remember, let's say it again in a different way: we can make many generalizations about the way people learn language, but you are unique and you can only learn in the way that suits you best, not in the way an idealized, generalized member of your species learns.

We have already said that learning a second language is going to be easier. It is going to be faster, too, because you already know a language and you will not have to re-invent one. To be sure, the language you are going to learn is very different from English and you may wonder just how much help your English is going to be. It would be easier, for example, if there were more cognates such as between English and the Germanic or Romance languages, but you already know a lot about languages and English in particular, and you can use that knowledge. You already know, for example, that languages have a two-part structure (subject and predicate) and you already know a great deal about what you can and cannot communicate with languages. You know how to do things such as re-phrase a statement for a young child, use a new word in a sentence, ask for meanings, use gestures to re-inforce language, and employ circumlocutions. In short, you have been involved in communication all your life and you are not changing to a new medium, you are just switching channels.

...switching channels...

You still may not be convinced that learning a new language is easy; obviously it does require an effort and no one needs to tell you that some people have to make more of an effort than others. We have tried to encourage you to realize that your learning style will not be the same as your fellow students. If each of us were to draw a language profile of ourselves we would find that our profiles, just like our personalities are different; strong and sharp in some areas, weak and ill-defined in others. The point, however, is not how strong or weak you may be -- or how fast or slow you may be at learning languages -- but rather that you should examine your own profile, find out where you are strong and weak and use that information to capitalize on your strengths and try to accept and even improve on your weaknesses. To help you begin your self-assessment as a language learner, we suggest you give some thought to the following aspects of language learning.

Memorizing. Are you good at memorizing? Obviously, learning a new language requires much more than memorizing a dictionary of that language, but having a good memory will help. The chief way in which it helps of course is in learning new words and phrases so that the right ones come quickly and easily to mind when you need them. When you store something in your mind for later use, put a "tag" on it; relate it to something that is already stored and accessible. When you first encounter a new word, explore it: hear it, say it, see it, feel it, even taste it if you can. Re-cycle your collection. In language learning, using a new expression once is usually not enough. And don't be discouraged if you forget things. Your mind can only handle so much at once and sometimes unused stuff gets thrown out to make room for new things, but even the forgotten words have probably left a trace so that the second time you learn them they may stay longer.

... *taste it if you can*...

Being receptive. The new language may have some "funny" sounds. Its grammar may be organized differently from English. It may have words that do not translate easily into English and some English words and concepts may not have direct equivalents with the new language. Try to remember that English is only a language and your new language is a language in its own right.

Taking risks. At first, nearly everything you say will be a mistake and adults do not like to make mistakes, especially in front of other adults. But learning a new language is as much a process of learning what not to say as it is learning what to say. You will have to develop some willingness to go out on a limb and try things and not be upset if the limb breaks.

Being relaxed. Trying too hard, and wanting too much to succeed -- "pressing," as athletes say -- can be a serious problem for a language learner. Sometimes the antidote is a good stiff drink, but there are others. What's yours?

...*go out on a limb*...

Using the language. Another way of saying this is: practice makes perfect. The more you do something the better you get at it and this is especially true of learning a new skill such as a language. Obviously, one way in which you can get a lot of practice is by taking a full and active part in the classroom. But there are other people in the classroom too, and everybody can't speak at once. However, you can talk to yourself, both in the classroom and out. Subvocalization can be a very useful learning technique.

Being a good listener. Talking is only one communication skill and it's hard to listen when you're talking. But you can mouth somebody else's words and learn from their mistakes and successes as you listen.

Analyzing the new language. Being open and receptive to the new language will get you to first base, but you'll stand a better chance of getting to second (and eventually scoring) if you understand the rules of the game. Linguists make their money by analyzing chunks of language to discover the rules. You don't have to become a professional linguist to learn a language, but it's not a bad idea to become at least an amateur.

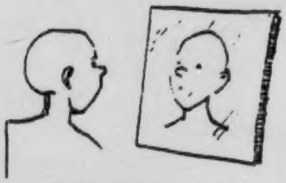
Mimicking. Parrots don't really speak languages, but since they don't have any preconceptions of how a language should sound, they do a reasonably good job of producing human sounds with limited equipment. You can already produce some human sounds but your repertoire is limited to the sounds that exist in English. Can you forget your English and become a parrot?

...can you become a parrot ?

Empathizing. Being a good parrot may help you acquire the sounds of the new language, but languages are much more than just new sounds. Languages are also a way of ordering and organizing reality, and the reality of a speaker of your new language may be somewhat different from the reality of an American. A new language brings with it a culture with its different life-styles and social roles. You may not like all that you find in the new culture, but that is all right. Probably some of the speakers of your new language don't like everything about their own culture, just as you probably don't admire every single aspect of American culture. Part of the thrill of learning a new language is experiencing life from a different perspective. You don't have to sell your soul to the new culture, but a willingness to become bicultural will speed up your efforts to become bilingual.

... viewing life from another perspective..

Being methodical (or developing a method to your madness.) Lots of things are going on when you start a new language. All the new sounds, words, and grammar rules, come at you simultaneously and can be overwhelming. There are text books, reference grammars, dictionaries, phrase books, work books and tapes containing things you ought to know. In the classroom there are memorization activities, drills, role-plays, free expression and a lot of people listening and watching what you do. Obviously you can't cope with everything simultaneously, and although this language course attempts to present the language in an orderly fashion and although part of your teacher's job is to minimize the confusion, you have to get yourself together too. Although much of your in-class time will be organized by the teacher and the material, you are the person who has the responsibility for organizing your out of class time.


...self-confrontation...

Understanding and accepting your limitations. So far we have pointed out several things to consider as you and your new language confront each other. Learning a new language also involves a certain amount of self-confrontation. You are going to experience successes and failures, excitement and fatigue and countless other emotions. You may have to question your self-image as you compare your progress with your peers and you may seem to come off unfavorably so let us say again that you can only capitalize on your strengths, understand and try to improve your weaknesses and be willing to accept results that may not measure up to your aspirations.

Cooperating and supporting. Much of your schooling up to this point may have been in an atmosphere that was competitive. But in your struggle to learn a new language along with your peers, all those learning skills that helped you pass exams or write acceptable term papers won't be especially helpful in your new learning situation. You are all in the same boat together, and although some people may row faster or harder than you can, you'll go farther and longer as a team. Learning to help and be helped will create an atmosphere in the classroom that will make learning an enjoyable and unforgettable communal experience. And remember too that using a language is a social activity. It takes one to speak and another to listen, whether you're learning the language or using it in fluent conversation.

...all in the same boat...

Now that we have asked you to think about language learning and yourself as a language learner, here's another suggestion that will be well worth the time you put into it. Periodically, issue yourself a "report card" using the topics we have discussed (we have provided a form on the next page). Beside each topic write a few remarks about how you think you're doing. It would also be useful to show your report to a friend or a teacher for their reactions. Do reports at least at the end of the first, third and fifth week of training.

Language Learning Self-Evaluation

Name ______________ Date ________________ Week# ______________

Memorizing:

Being receptive:

Taking risks:

Being relaxed:

Using the language:

Being a good listener:

Analyzing the language:

Mimicking:

Empathizing:

Being methodical:

Understanding and accepting limitations:

Cooperating and supporting:

The Purpose and Design of the Peace Corps Language Handbooks Series

When you use a language you are using a linguistic medium to convey a message. When you learn a new language you are learning to convey new messages on a different channel. Language learning, then, requires you to learn in two dimensions: the medium and the message. At times, your attention may be focused on the medium -- for example, when you try to put the verb in its past tense form, and at times you may be groping for the words that will convey your message. Another way of looking at it is to say that in learning and using a language you are constantly asking yourself "What do I say?" and "How do I say it?"

This material purposefully separates these two dimensions of language learning to allow you to concentrate your attention either on the message or the medium.

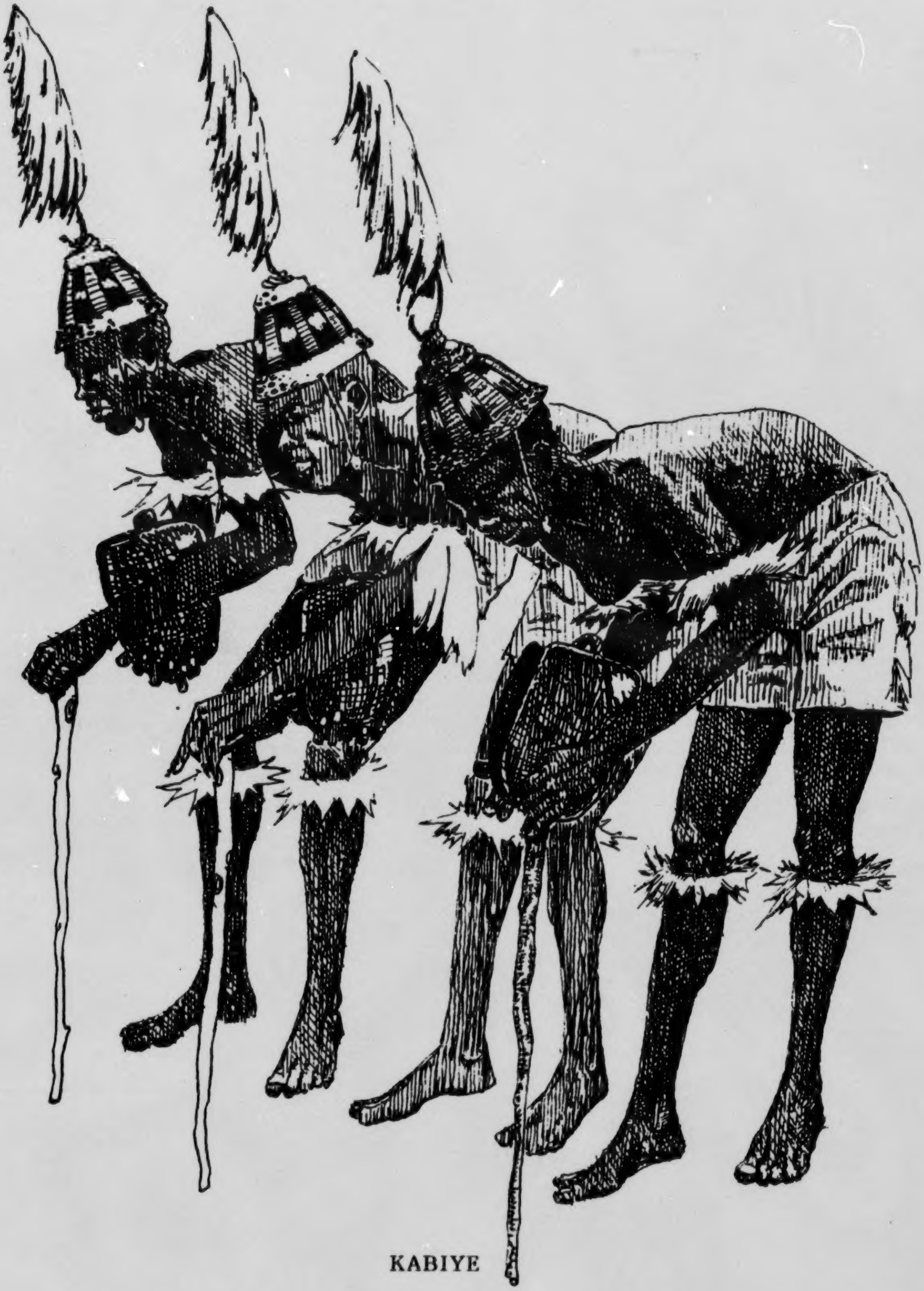
The Communication and Culture Handbook focuses on what to say. It presents a number of situations in which you will need certain phrases and words in order to do something. It fulfills a function not unlike that of a traveller's phrase book. Obviously, you will also have to deal with linguistic matters while you are trying to accomplish something. For example, you may have learned the appropriate expression for asking a person for the time, but you may find it expedient to learn other related linguistic features such as how to use the negative to say "I don't have the time" or how to use other pronouns so you can ask if "he or she has the time." But the over-riding purpose of Communication and Culture is to establish classroom acitivities that require you to exchange messages (communicate) in a way that is appropriate to the context (culture).

The purpose of The Grammar Handbook is to help you focus your attention on matters such as how to form the past tense or make nouns and adjectives agree or put a string of words together in the proper order. The Grammar Handbook is a kind of grammar book that through explanation, example and practice activities will help you assimilate the linguistic system that holds together the words and phrases of your new language.

Used together, The Communication and Culture Handbook and The Grammar Handbook are two complementary approaches to a basic mastery of the language. You may find that you are more comfortable and successful with one set than with the other, but once again, let us remind you that everyone learns differently. This language course, by taking these two approaches allows you to capitalize on your strengths. It should be pointed out, however, that it would not be wise to neglect either book. If you studied only with Communication and Culture you might eventually become quite fluent (and colloquial) but ungrammatical -- like the Latin American baseball player who learned his English in the Cleveland Indians' dugout. If you learned only from The Grammar Handbook you might become very knowledgeable about the grammar of the language and even able to read literature but unable to ask a policeman for directions to the nearest bus stop.

The two books together will allow you to get a good basis in the language, but there will continue to be special cultural and work situations where your general knowledge is insufficient. You will not be able to meet all the requirements of living and working in your new culture in the short space of two years. Even now, there are situations in English where you are probably inadequate. For example, could you comprehend a lecture on nuclear physics? or two surfers in California discussing the surfing conditions? a Wall Street report? a tobacco auction? The Special Skills Handbook introduces you to some of the special situations where, in the role of a Peace Corps Volunteer, you might be expected to function. The Special Skills Handbook is a kind of almanac of miscellaneous information about the culture and the special work and living requirements of Peace Corps Volunteers. We have tried to anticipate your needs, but our attempt will never be sufficiently comprehensive. You will probably find that you will need to construct some of your own word lists. You may become interested in investigating the jargon of a special field, such as fishing or you may find it necessary to learn the dialect variations of your village or province. We invite you to share your findings with us in the event that it becomes necessary to revise or expand these handbooks. For that matter, any kind of feedback would be most welcome. Send it to:

Peace Corps Language Handbook Project
Foreign Language Office
The Experiment in International Living
Brattleboro, Vermont 05301



KABIYE

COMMUNICATION AND CULTURE HANDBOOK

UNIT ONE

GETTING STARTED

PAZDD

UNIT INTRODUCTION

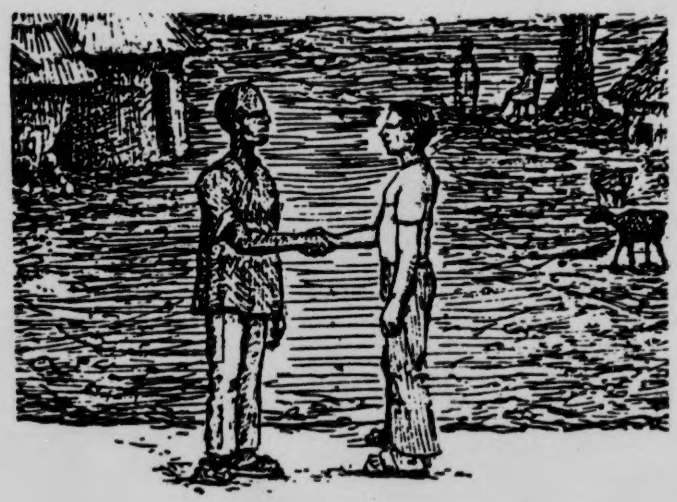
The eight lessons in this unit will get you started on your way to learning Kabiye. There are also three special lessons in this unit which should be viewed as supplementary in nature. In general, these special lessons will expand your vocabulary. You may choose to do them or not, but you should cover the eight basic lessons more or less in the order in which they are presented in this unit. When you have completed all the lessons in this unit, you should also review them carefully before moving on to the lessons in Unit II.

The lessons of Unit One are:

Greetings	Lesson 1
Introductions	Lesson 2
Continuing the conversation	Lesson 3
Telling people where you're from	Lesson 4
Talking about languages people speak	Lesson 5
Asking people what they do	Lesson 6
Telling people where they live	Lesson 7
Identifying yourself as a language learner	Lesson 8

SξTϑ

GREETINGS



Lesson One - Kpɛlɛkʋʋ Kuɖʋmtʋ

OBJECTIVES

Basic Material:

To be able to greet a Kabiye using the appropriate formulae.

Supplementary Material:

To be able to adapt to variants of the greetings.

BASIC MATERIAL (Dialogue)*:

Gary:	Are you up and about yet? (Friend, are you out of the room?)
Toi:	Yes. How are you doing? (Yes. How is your state of fatigue?)
Gary:	Fine. And you? (Healthy. How is your body?)
Toi:	Fine. How are the children? (Healthy. How are the children?)
Gary:	O.K. How's your wife? (Healthy. How's your wife?)
Toi:	Just fine.

CULTURAL NOTES

1. This greeting can take place anywhere, but there are two basic variants: inside and outside the compound. Inside the compound, when two people know each other, the visitor enters the compound and walks up to the outside door of the house where the other person lives. Then the name of the person sought is called out, as in this example: Gary: Tɔ̀í wɛ̂? (Is Toi in?), Tɔ̀í: Ánú ? (Who is it?), Gary: Má, Gary. (Me, Gary.), Tɔ̀í : kɔ̀. (Come in.) Then the visitor enters the outer room of the house where the greetings take place. If the visitor does not know the people living in the compound, he or she goes into the entrance to the compound where the following exchange takes place: Visitor: Káfáɖà. (Excuse me), Person in Compound: cìná? (Is it here?), Visitor: ξɛ̀, cìná. (Yes, it's here.) The visitor greets the person from the compound and asks: X wɛ̀? (Is X in?). If X is in, the person from the compound calls X or directs the visitor to X's door.

2. Outside the compound, people greet each other using the exchanges in the dialogue.

3. When people who don't know each other pass on the road, they use these greetings: A: Ɲɛ́ (sg.) or Mí (pl.) ná wísì, etc. (Good day.), B: Yóò, àlàfìà wɛ́? (How are you?), A: Àlàfìà. (Fine.).

---

*See p. 17 in the Teacher's Handbook for a description of the Dialogue Technique.

TƆ́M̀ KÁƉƐ ŃDƲ:

Gary:	Tàŋ, ŋ̀lɩ̀wá lɛ̀?
Tɔ̀ɩ́:	Yàá, ñ̄ɩŋázɩ̀ nɩ̀?
Gary:	Àlàfɩ̀à. Tɔ́nʋ́ wɛ̀ ḿbʋ̀ lɛ́?
Tɔ̀ɩ́ :	Àlàfɩ̀à. * Pɩ̀à wɛ̀ m̀bʋ̀ lɛ́?
Gary:	Àlàfɩ̀à. Ñ́ɛ́hàlʋ́ wɛ̀ àlàfɩa?
Tɔ̀ɩ́:	Àlàfɩ̀à ɖɛ̀ké.

TƆ́M̀ KÍSƆ̀ZÍTƲ (Additional Words):

wàlʋ́	husband
ɖàlʋ́	older brother
nèwʋ́	younger brother or sister
kɔ̀ɔ̀	older sister
càà	father
ɖòò	mother

***Greetings between people who do not know each other continue to this point. If the conversants know each other, inquiries about wives and children will be included, as in this greeting. With good friends, the exchanges continue. The two parties will ask about any number of relatives in a very long exchange.**

ACTIVITIES:

1. Memorize the dialogue.
2. Pairs of students should act out the greetings with one another.
3. Add a few more exchanges to the dialogue using some of the additional words. For example:

   How's your father?

   Fine. How's your mother?

   Fine. How's your older brother?
4. Find out which pair of students can construct the longest realistic greeting using only the words in this lesson.
5. To form one kind of question in Kabiye, the following sequence is used:

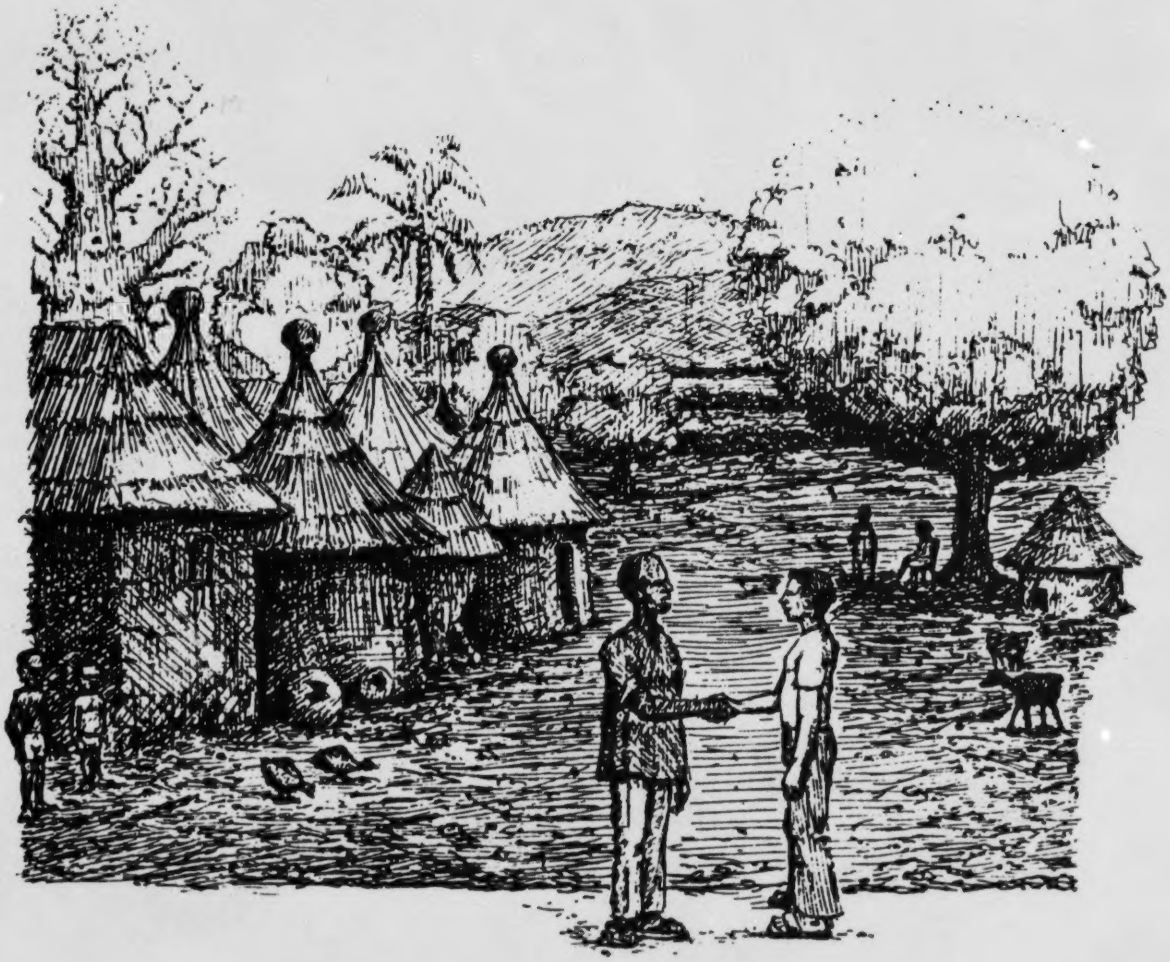
   Tɔ̀ɩ́ wɛ̀ ḿbʊ̀ lɛ̂?

   How is Toi?
   (Toi-is-how-question marker)

   See how many questions can be formed by substituting various words for Toi.
6. Try out some of these greetings on Kabiye whom you know.

GRAMMAR NOTES AND REFERENCES

1. ŋ̀ - in ŋ̀lìwá is a subject prefix meaning 'you'. See Lesson Three in the Grammar Handbook for a discussion of the subject prefix.
2. See Chapter 9 of the Grammar Handbook for a discussion of question formation.
3. Kabiye is a tone language. For an explanation of what this means see the Grammar Handbook, Lesson One. Tone will be marked in this first lesson to help you get started. Individual words in the Additional Words Section and the glossary will be marked for tone since tone is an important part of the pronunciation of the word.



SUPPLEMENTARY MATERIAL (Mini-Drama)*:

(In the entranceway to the compound)

Anne: Excuse me.

Naka: Is someone there?
(Is it here?)

Anne: Yes.
(Yes, it's here.)

Naka: Come in.

(Anne enters the compound)

Anne: Are you up yet?

Naka: Yes, how are you doing?

Anne: OK. Is Toi in?

Naka: Yes, he's in.

(Naka shows Anne to Toi's house)

Anne: Is Toi in?

Toi: Who is it?

Anne: Me, Anne.

Toi: Come in.

(Anne enters)

Toi: Welcome.

Anne: Are you up yet?

Toi: Yes, how are you?

Anne: Fine. How are you?

Toi: OK. How's your husband?

Anne: Fine. How's your wife?

Toi: Fine. Why have you come?

Anne: I want to speak to you.

---

*For a description of the mini-drama technique see p. 31 in the Teacher's Handbook.

Sɩ́NÀW Tɔ́M̀ (kʋ̀dzòŋ̀ nɔ́nɔ́ dàá):*

Anne: Káfáɖà.

Nákàà: Cìná?

Anne: ξɛ̀, cìná.

Nákàà: Sʋ́ʋ̀.

(Anne sú táàyɔ̀)

Anne: ǹlı̀wá lè?

Nákàà: Yàá, ñı̃ŋázì nì?

Anne: Àlàfìà. Tɔ̀ɩ́ wɛ̂?

Nákàà: ξɛ̀, ɛ̀wɛ́.

(Nákà wɩ́lʋ̀ Anne Tɔ̀ɩ́ dɛ́)

Anne: Tɔ̀ɩ́ wɛ̂?

Tɔ̀ɩ́: Ánʋ́?

Anne: Má, Anne.

Tɔ̀ɩ́: Kô.

(Anne sʋ́)

Tɔ̀ɩ́: Kábʋ̀tɛ́.

Anne: Yáà, ǹlı̀wá lɛ̂?

Tɔ̀ɩ́: Yàá, ñı̃ŋázì nì?

Anne: Àlàfìà. Tɔ́nʋ́ wɛ̀ ḿbʋ̀ lɛ̂?

Tɔ̀ɩ́: Àlàfìà. Ɲɛ́wálʋ́ wɛ̀ àlàfìà?

Anne: Àlàfìà. Ɲɛhálʋ̀ nì?

Tɔ̀ɩ́: Àlàfìà. ŋ̀gòmá sùwé?

Anne: Màǹdzáɣ sè mɔ̀yɔ̀dì náŋ́.

---

*Anne knows Toi, but she does not know the other people who live in the compound.

ACTIVITIES:

1. Read through the dialogue several times, until you can read the sentence, look up and say it without looking back.

2. Dramatize the dialogue, using the classroom area and adjoining space as a model of the compound where the dialogue actually occurs. The teacher can coach you on the correct body language to use in accompanying your dramatization and show you how a Kabiye would act in this situation.

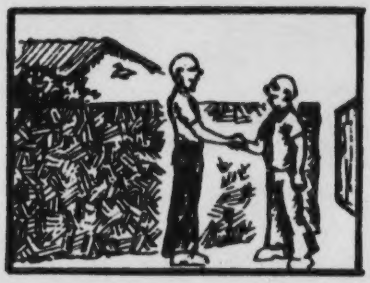
3. Go from one student to the next, with each adding a new line to the greeting until all the possibilities have been exhausted.

4. Try out the greetings on the teacher, with the teacher acting as the person being visited. Then reverse the roles.

CULTURAL NOTES

1. Kabiye greetings are more flexible than those in many other African languages, as the variation on page 7 shows.

2. Nowadays, the chief indicator of a Kabiye is that he or she speaks the Kabiye language. Distinctive scars, such as the two slanted one-inch lines beside the nose, like those of Lama, Bohou and Yade clans, or the three or four long thin vertical scars on each side of the face, like those of Tchitchao, Pia, Tchare, Lasa and other cantons, are seen rarely or only on the faces of the old. The traditional cloth, the sata, is seen less and less because of its high cost relative to commercially produced cloth.



NOTES

EVALUATION ACTIVITIES:

1. Try to find Kabiye who live in your area. Think of a reason for going to visit them other than simply practicing the greetings. Try out these greetings. Continue as long as you can in Kabiye before switching to French or English. Make notes of what they say in response that you don't understand. Bring these expressions back to the classroom and ask your teacher to explain what they mean.
2. If you are training in a Kabiye-speaking area, try to visit a compound and use the correct forms.
3. Ask one of the people whom you have greeted to tell you exactly what you did wrong, so that you can avoid these mistakes the next time.
4. Ask yourself how well you have measured up to the objectives at the beginning of the lesson and write up a short assessment of your progress.

Basic Objective:

Supplementary Objective:

ξYAA WɩL88

INTRODUCTIONS

Lesson Two - Kpɛlɛkuʋ Naalɛtʋ

OBJECTIVES

Basic Material:

To understand the basic formulae used for introductions and to understand the cultural context of the introduction.

Supplementary Material:

To understand how to introduce yourself in a situation where there is no one who can act as an intermediary.

BASIC MATERIAL (Dialogue):

Asana:* Mother, this is my new teacher. Her name is Christine. She is a Peace Corps volunteer. She's going to teach us English and history. She's going to stay at the nuns' place by the roadside.

Christine, this is my mother. Her name is Pialu. She works at the Kabiye weaving cooperative.

Pialu: Asana, what has your visitor come to do here?

Asana: We are just on a walk.

Pialu: Go inside and see if there is something to drink. Christine, how did you learn to speak Kabiye?

Christine: I learned it at school.

CULTURAL NOTES

1. The form of the introduction is similar to that used in introductions in American culture: the presentation plus a brief summary of what each person does--to explain them to one another. The introduction is usually preceded by an exchange of greetings.

2. When visiting a Kabiye household, you will usually be offered something to drink, as in this dialogue. If the visitors have come from a long distance, no greetings should be exchanged until the visitors have had water to drink.

3. When speaking to an older or less educated Kabiye, the Kabiye equivalent for Peace Corps is used. When talking to a younger or educated Kabiye, the French term Corps de la Paix is most frequently employed. When writing the French term in Kabiye, the French spelling is used, rather than adapting it to the Kabiye orthography.

---

*All three persons here are women.

TƆM KAƉƐ NDƱ:

Asana: Mɔnɖoo, mɛndɛ wɩlɩyʊ kɩfalʊ kɔyɔ. Payaɩ se Christine. Ɛgɛ laŋhɛzɩyɛ sɔɔlɩm tʊmɩyɛ laɖʊ. Ɛgaɖʊʊ wɩlʊʊ ɩŋgɩlɩsɩ tɔm nɛ caanaw daa tɔm. Ɛgawɛw sɩtanaa dɛ habɩyɛ nɔɣ. Christine, mɔnɖoo kɔyɔ. Payaɩ se Pɩalʊ. Ɛlakɩ tʊmɩyɛ ɖɩnɖɩ palʊ kabɩyɛ pisaŋ yɔ.

Pɩalʊ: Asana, ñɛɛgom ɛnʊ ɛkoma ebe labʊ?

Asana: Ɖɩyɛla kɩyɛlʊ.

Pɩalʊ: Sʊ nna se sʊlʊm nabʊyʊ wɛ pewa daa yaawe? Christine, nlagba ɛzɩma nɛ nyɔɔdʊ kabɩyɛ tɔm?

Christine: Sukuli daa mɛŋgbɛlɛkaa.

TƆM KɩSƆZɩTƱ:

sɔ́sɔ́	boss
tábàlʊ́	friend
sɩ́nʊ̀yʊ	assistant, helper
tìyìyʊ́	servant
sùkúlì pʊ̀à	student
àlàfìà sɔ̀ɔ̀lɩ̀m tʊ̀mɩ́yɛ̀ làɖʊ́	health volunteer
fàɖànsɩ́yɛ̀ tɔ́m̀	French language
science (French pronunciation)	science
àkɔ́ntà	mathematics
Yádɛ̀	(in) Yade
Kàyáydà	(in) Lama Kara
sùkúlì dàá	at the school
tɛ́tʊ̀ dàá	(in) town

ACTIVITIES:

1. Memorize the section of the dialogue which contains the introductions.

2. Dramatize the dialogue with different students in the class assuming the roles.

3. Using the chart on the next page, practice introducing the people in the left-hand column to your classmates. Add information from the other columns. Fill in the other columns with people of your own.

4. Write a new introduction, using the additional vocabulary found in this lesson. Introduce two of your classmates using the dialogue which you have written.

5. Combine the greetings from Lesson One with the introductions from this lesson to produce a playlet.

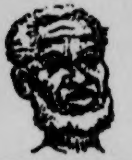
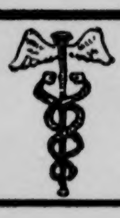
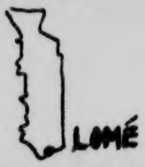
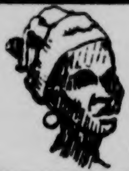
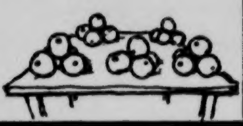
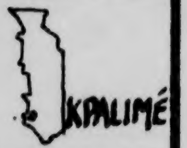
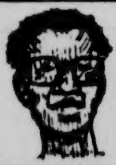
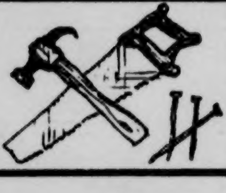
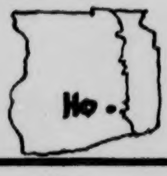
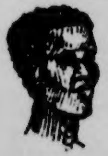
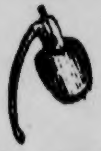
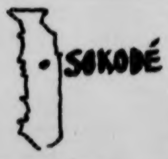
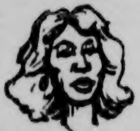
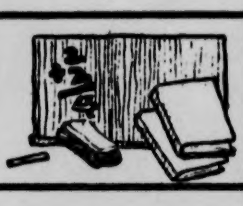
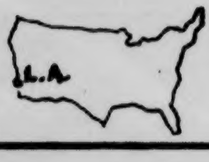
6. Take turns introducing your classmates to one another. Ask your teacher to provide additional vocabulary which you may need for realism, e.g., 'animal traction volunteer, school construction volunteer, well construction volunteer,' etc.

7. Refer to Special Lesson One for more Kabiye names. Use these names in your introductions.

GRAMMAR NOTES

1. ɛ̀gáwɩ̀lʊ́ and ɛ̀gáwɛ̀w are examples of verbs in the future tense. The corresponding verbs in the present tense are ɛ̀wɩ́lʊ̀ and ɛ̀wɛ̂w. Note the tonal differences. See the discussion of the future tense in the *Grammar Handbook*, Lesson Thirteen.

2. In the phrases ... mɛ̀ndɛ́ wɩ́lɩ́yʊ́ kɩ́fàlʊ̀ kɔ́yɔ́... and ... mónɖó ò kɔ̀yɔ̀..., note that there is no copula and that the demonstrative comes at the end of the sentence. Kɛ́lɛ́, 'that', could be substituted for kɔ́yɔ́. The copula is discussed in Lesson Fourteen of the *Grammar Handbook* and demonstratives in Lesson Four.

	Píyábàlʋ́		
	Màzàlʋ́		
	Cílàbàlʋ́		
	Hódàbàlʋ́		
	Daisy		

SUPPLEMENTARY MATERIAL (Mini-Drama)*:

Norbert: My name is Norbert Kipling. I'm a health volunteer. I've come to ask you to go to the dispensary for shots. You will be given shots against smallpox. All of you have to go there.

Kpacaa: Where?

Norbert: To the sisters' dispensary.

Kpacaa: When?

Norbert: Tuesday morning.

Kpacaa: OK. We understand. We'll all go there then for the shots.

Norbert: Fine. I'll be expecting you. See you then.

Kpacaa: See you.

NOTES

1. Prior to this conversation, the chief organized a meeting at which everyone in the area was informed that Peace Corps volunteers would be coming around to request the presence of people in the area at the dispensary. If the man being visited had not been told that a Peace Corps volunteer would be coming, the volunteer would have been questioned about permission to work in the area. Approaching a strange compound without receiving authorization through proper channels could create difficulties.
2. The word used here for smallpox, ɛ̀sɔ́ kʊ̀dɔ́ŋ, means 'God-sickness'.
3. Bɖáɖá wìyè is an Ewe borrowing. The Ewe have a seven day week, in contrast with the Kabiye, who have a six day week. Ewe terms for weekdays are usually used in Kabiye when referring to schedules which work on a seven day cycle, although French-speaking Kabiye may also use French day names when speaking Kabiye.
4. When taking leave, the usual formula is to give a reason why you are going and then say pɩ̀lābátásɩ̀, 'See you next time.'

---

*This conversation would be preceded by greetings and phrases used when entering a compound, as in Lesson 1.

SɩNAW TƆM:

Norbert: Payam se Norbert Kipling. Mɛngɛ alafia sɔɔlɩm tʋmɩyɛ laɖʋ. Mɔŋgɔma se meheyi mɩ se ewolo dɔkɔtʋ nɛ pɔsɔmɩ ɛdzɔŋ. Pagamɩ sɔbʋ ɛsɔ kudɔŋ dɛ ɛdzɔŋ kana. Yɔ mɩtɩŋɛ pai ewolo yoo.

Kpacaa: Le?

Norbert: Sɩtanaa dɛ dokotʋ.

Kpacaa: Alawatʋ ndʋ?

Norbert: Bɖaɖa wiye tanaŋ dɛɛ.

Kpacaa: Tò. Ɖɩnɩwa pʋ wiye ɖatɩŋɛ ɖiwoki nɛ pɔsɔɖʋ ɛdzɔŋ ɛnɩ.

Norbert: Pɩwɛ ɖew. Pʋ wiye manɖaŋumɩ. Pɩlabatasɩ.

Kpacaa: Pɩlabatasɩ.

TƆM KɩSƆZɩTƲ:

náŋ hàɖáw tùmíyɛ̀ làɖú	animal traction volunteer
ɖamɩŋ mawu tùmíyɛ̀ laɖú	construction volunteer
lɔkò húyúù tùmíyɛ̀ làɖú	well digging volunteer
kɔ̀zɔ̀ɖɔ́	Sunday
dzúɖa	Monday
kúɖa	Wednesday
yáúɖá	Thursday
fìɖá	Friday
mímíɖá	Saturday
wìsìdaá	afternoon
ɖánáy	evening
ɖô	night

ACTIVITIES:

1. Read through the mini-drama several times until you can read it easily and fluently.
2. Using the supplementary vocabulary and vocabulary provided by the teacher, write an introduction that would fit yourself. Try it out on your teacher and on your classmates.
3. Find a Kabiye speaker outside of class who will help you in practicing your introduction.
4. Ask your teacher to introduce him or herself. Try to guess the meaning of what the teacher says. Have the teacher rephrase the introduction until everyone in the class understands. Then place yourself in the role of the teacher and introduce yourself.

GRAMMAR REFERENCES
Do-it-yourself

NOTES

EVALUATION ACTIVITIES:

1. Go to each Kabiye teacher and introduce a classmate. After each introduction, ask the teacher to correct your mistakes. Then go to the next teacher and repeat the introduction. Go from teacher to teacher until your introduction is mostly error-free.
2. Evaluate your knowledge of introductions in terms of the objectives stated at the beginning of this lesson. Write your evaluations below.
3. Repeat Evaluation Activity 1, this time introducing yourself.

Basic Objective:

Supplementary Objective:

Lʋ̀lʋ́ʋ̀ Kɩ̀yakʋ́ŋ Hɩ̀lá

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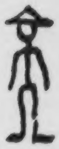					
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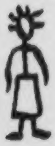
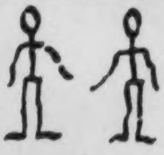
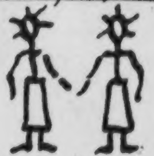
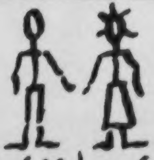
					
Píyálʋ́	Cɩ́làlʋ́	Kéméyàlʋ́	Màzàlʋ́	Kùdzùkálʋ́	Hódàlʋ́

Ɖómáà Hɩ̀lá

					
Kpácàà	Tɔ̀ɩ́	Nɛ̀mɛ́	Nákáà	Kpácàà Tɔ̀ɩ́	Nákáà Nɛ̀mɛ́

NAMES BASED ON BIRTH CIRCUMSTANCES:

Negative

Male		Female	
Mádátìná	not mine	Átɛ́fɛ́ɩ́	problems're everywhere
Ákàwɩ̀lʊ́	death is imminent	Pɩ̀nábɛ̀	good people die young
Cáàúw	I haven't come to stay	Lìyɛ́tábɛ̀lɔ̀	anti-barrenness fetish

Positive

Male		Female	
Lélèŋ	joy	Ábìɖè	queen
Màŋgɩ̀lɩ́wɛ́	better off	Sɔ̀ɔ̀lɩ́m	love
Wìyaù	chief	Pìɖénàm	good for me

NAMES BASED ON BABY'S APPEARANCE:

Male		Female	
Páwɩ́lɩ̀	model child	Pɛ́láwɩ́yàʊ̀	beauty of beauties
Pɛ́láwàlʊ́	handsome man	Wáɖʊ́	conqueror of husbands
Ɲáŋ̀	bitter	Cáŋgbáyɛ́	blackie

CULTURAL NOTES

1. Kabiye names follow this pattern: father's or grandfather's name plus first name. This is the reverse order of the American pattern: given name plus surname. First names may be given from a number of broad categories: the day of the week the child is born, the circumstances surrounding the pregnancy or birth--these circumstances may be characterized as difficult or easy, the appearance of the child at birth, and finally, whether or not the child is a twin. Other kinds of names may also be chosen. The name chosen is assigned to the child at a naming ceremony eight days after birth.

2. Many Kabiye names, especially those concerned with circumstances having to do with the conception or birth or with the appearance of the newborn, are not immediately transparent, even with a translation, which gives only a hint of the depth of cultural significance attached to these names. Ask Kabiye acquaintances to tell you what one or two of these names mean and report back to your classmates. In contrast with American culture, where names are chosen primarily for aesthetic reasons, in Kabiye culture, the reasons are far more complex.

FAWɩYƐ YƆƆ WOBU

CONTINUING THE CONVERSATION

Lesson Three - Kpɛlɛkʋʋ Natozotʋ

OBJECTIVES

Basic Material:

To be able to introduce a new topic if the conversation lags and to be aware of a number of useful expressions which will allow you to exercise some control over understanding a conversation.

Supplementary Material:

To carry on a conversation about somewhere you went.

BASIC MATERIAL (Dialogue):

Aaron:	How was the market yesterday?
Kpenzu:	I didn't go to the market.
Aaron:	Why not?
Kpenzu:	I went to Lama Kara yesterday.
Aaron:	What did you do there?
Kpenzu:	I went to buy a Mobylette.

CULTURAL NOTE

In conversations with new Kabiye acquaintances, certain topics are considered acceptable to talk about, while others are not. Three areas which should be avoided are: traditional religion, personal sexual behavior and personal wealth, either monetary or land holdings. It is possible to talk about almost anything else, including kinship and family, aspects of the life cycle, arts and crafts, medicines, social relationships, agricultural practices, land use and division of labor. Under some circumstances, the superior party in a relationship may initiate conversations about almost anything except personal traditional religious practice.

TƆM KAƉƐ̰ NDƲ:

Aaron: Ɖeɖe kɩyakʋ dzaa ɛzɩma?

Kpɛnzʋ: Mɛndɩtɩɩ kɩyakʋ.

Aaron: Suzu we?

Kpɛnzʋ: Ɖeɖe mɛndɩba Kʋyaɣda.

Aaron: Ebe labʋ?

Kpɛnzʋ: Mɛndɩba kpokpo yabʋ.

WAZAɣ TƆM (Useful Expressions):

ŋ̀sɩ̀ŋgɛ̂?	Don't you know?
Mààsɩ̆ŋ.	I don't know.
ŋ̀sɩ̀mâ?	Do you know?
Màsɩ̀má.	I know.
Mándàsɩ̀ yɔ̀ɔdû nà?	Shall I say it again?
Tàsɩ̀ yɔ̀ɔ́dû.	Say it again.
Móyɔ̀ɔ̀dɩ̀ hɛ́ɛ̀ nà?	Shall I speak slowly?
Yɔ́ɔdɩ̀ hɛ́ɛ̀.	Speak slowly.
Pɩ̀kɛ́ ḿbʋ́.	Right.
Pɩ̀tɛ̀kɛ̀ ḿbʋ́.	Wrong.
Súwé?	What?
Ánʋ́?	Who?
Pɩ̀dɔ̀bʋ́ súwé fàɖànsɩ́yɛ̀ (ɩ́ŋgɩ́lɩ́sɩ̀) dàá?	What does that mean in French (English)?
Pɔ̀yɔ́ɔ́dʋ́ sùwé ________ kàbɩ̀yɛ̀ dàá?	How do you say ________ in Kabiye?

ACTIVITIES:

1. Memorize the dialogue. Act it out with a classmate. Allow your classmates and your teacher to interrupt using the USEFUL EXPRESSIONS in this lesson.

2. Using this dialogue as a basis, construct a new dialogue with words and phrases found in previous lessons. Ask your teacher to provide the correct verb prefixes for the nouns you choose (nouns must agree with verbs according to noun class). When you have written down the new dialogue act it out with a classmate in front of other members of the class.

3. Ask your teacher to recite a short passage and then use the USEFUL EXPRESSIONS until all of the class understands the passage.

4. Ask your teacher to use sentences with the affirmative and negative of several verbs other than -ti-. Practice giving your classmate one of these sentences in the affirmative and have him or her respond in the negative.

5. Have your teacher supply affirmative and negative captions for each illustration, sometimes in agreement with the illustration, sometimes not. Respond with 'right' or 'wrong' and a correct caption for each. Do the same with other illustrations in this book.

GRAMMAR NOTE

Notice the difference between the past affirmative and the past negative in the dialogue:

	'I'	+			'go down'		'past affirmative'
Past Affirmative:	mèn	+			tìb	+	á
Past Negative:	mèn	+	ɗì	+	tí	+	ì
	'I'		'neg.'		'go down'		'past negative'

Negation is marked by the addition of a prefix -ɗì- a shift in tone on the stem -ti- and a change in suffix from -à to -ì and a deletion of the final consonant of the stem -b-. See Lesson 13 in the Grammar Handbook on negation for further discussion.

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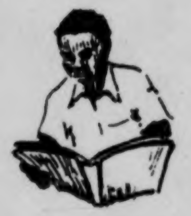

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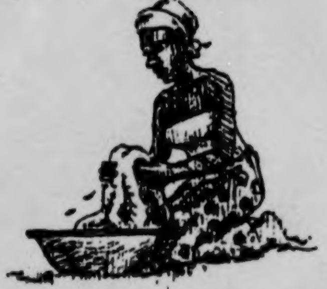

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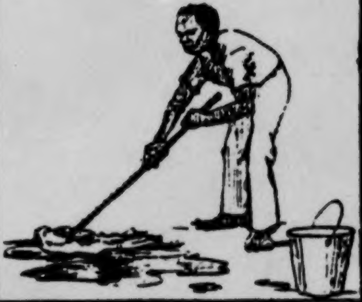

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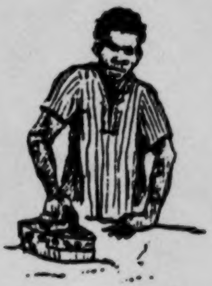

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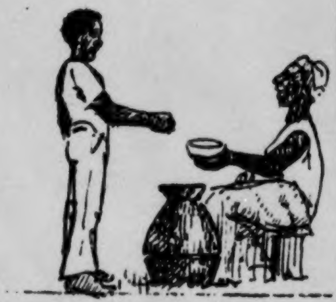

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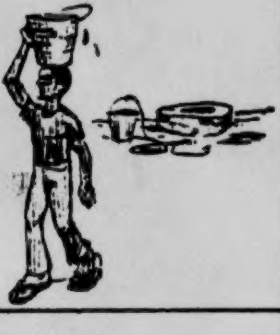

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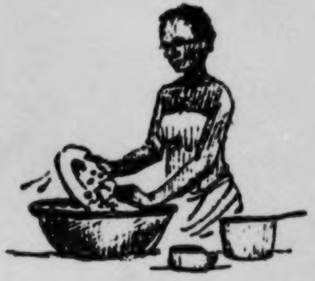

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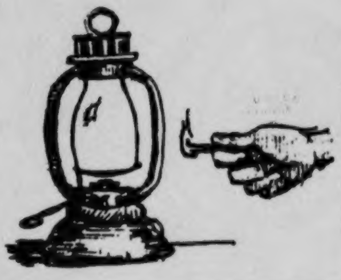

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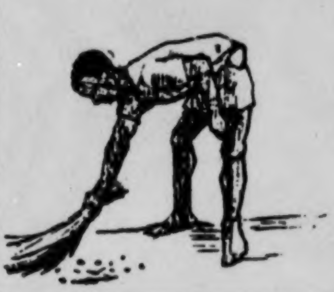


SUPPLEMENTARY MATERIAL (Cummings Device)*:

Kofi:	Did you go	to Lama Kara	today?
		to Dapaon	yesterday?
		there	
		to the market	

Fred:	No, I didn't go	to Lama Kara, I went	to the market.
		to Dapaon,	there.
		there,	to Dapaon.
		to the market,	to Lama Kara.

Kofi:	How was it	in Lama Kara?
		in Dapaon?
		there?
		at the market?

Fred:	Great.
	Not bad.
	Not good at all.

Kofi:	What did you	do	in Lama Kara	today?
		buy	in Dapaon	yesterday?
		find	there?	
		look for	at the market?	

Fred:	I	bought	a Mobylette.
		found	calabash of choukoutou.
		looked for	soft drink.
			notebook.

---

*For a description of this technique see Teacher's Handbook, p. 21.

TƆM KAƉƐ NDƏ:

Kɔfi:	ŋwoba	Kayaɣda sɔnɔ?	
		Dapaŋgo dede na?*	
		peeɖe	
		kɩyakʊ	
Fred:	Aai, mondowolo	Kayaɣda, mowoba	kɩyakʊ.
		Dapaŋgo,	peeɖe.
		peeɖe,	Dapango.
		kɩyakʊ,	Kayaɣda.
Kɔfi:	Kayaɣda dzaa ɛzɩma?		
	Dapaŋgo		
	Peeɖe		
	Kɩyakʊ		
Fred:	Alafia.		
	Alafia wɛ, pɩtɛlɛ ...		
	Alafia wɛ, pɩtɛlɛ, kɩyakʊ daa fɛɩ ɖew.		
Kɔfi:	Ɛbɛ labʊ	Kayaɣda sɔnɔ?	
	yabʊ	Dapaŋgo dede?	
	nawʊ	peeɖe?	
	ñɩnʊ	kɩyakʊ daa?	
Fred:	Mañɩna	kpokpo.	
	Mana	tukutu caɖa.	
	Mayaba	hala sulum.	
		cahier.	

NOTE

*To change a normal statement to a guestion using only tone and intonation, let the final syllable fall slowly and lengthen the last one or two syllables. To make a tag question, like 'He's going there, isn't he?' nà or one of the other question particles discussed in Lesson Sixteen of the Grammar Handbook is used.

ACTIVITIES:

1. After greeting a Kabiye friend, try initiating a conversation by asking: "Did you go to _______ yesterday?" Try using as many lines as you can to keep the conversation going in the same direction.

2. Take turns acting as group leaders and interrogate each of your classmates using the form of the Cummings Device. Ask your teacher to provide vocabulary when needed either orally or by writing it on the blackboard.

3. As a group, suggest a series of exchanges using the Cummings Device as a basis, and have your teacher write the resulting dialogue on the board. Then pairs of students can memorize this dialogue and act it out in class.

4. Review greetings and leave-takings from earlier lessons and 'sandwich' one of the dialogues from Activities 2 and 3 between them.

CULTURAL NOTE

As in all cultures, it is necessary to know when and how to swear in Kabiye. The best advice is to watch Kabiye use these expressions and observe others' reactions before using them yourself. There are two general categories of swearing: injury and insult. Unlike American culture, when a person has been injured Kabiye culture usually requires a phrase like: Aaaaiiiiii ... pùkúm, 'Oh, I'm hurt' without profanity. An exchange involving an insult would be something like this:

A:	Ǹǹàààììì!	Look at him/her.
	Ǹǹààà ɛ̀ñúw cǎw!	See how his/her head is.
	Ǹǹààà ɛ̀nɔ́ɣ cǎw!	See how his/her mouth is.
B:	Mànúw dzàá ɛ́zímá?	How is my head?
	Mɔ̀nɔ́ɣ dzàá ɛ́zímá?	How is my mouth?
A:	Ŋ́áñúw dzàá ɛ̀zì láɖìyɛ̀.	Your head is like an axe.
	Ŋ́ɔ́nɔ́ɣ dzàá ɛ̀zì áfà.	Your mouth is like a pig.

A general insult is: Sɔ́ŋ̀ hòòm, You stink!

NOTES

EVALUATION ACTIVITIES:

1. Listen to your teacher and another Kabiye speaker carry out a conversation based on the materials introduced in this lesson. See how much you can understand. Then ask questions for clarification. If you have not understood everything, have the two speakers repeat the conversation. How much of the conversation did you miss the first time? The second time?
2. Look at the objectives and assess your achievement.
3. You may understand some of your classmates' Kabiye better than that of others. Write down your reasons why you find this to be so. Try to be as analytical as possible.
4. Do the same with your own Kabiye. Confer with your fellow students about weaknesses and strengths so you will have a picture of what areas to work on.

Basic Objective:

Supplementary Objective:

ƉɩNƉɩ NLɩNA YƆ

TELLING PEOPLE WHERE YOU'RE FROM

NIAMTOUGOU
PAGOUDA
LAMA-KARA
BAFILO
Bénin

Lesson Four - Kpɛlɛkʊʊ Nanzatʊ

OBJECTIVES

Basic Material:

To understand a narrative and to be able to use some basic sentences about where a person comes from.

Supplementary Material:

To be able to answer some basic questions about yourself.

BASIC MATERIAL (Narrative)*:

Marty comes from Malibu. That's about twenty kilometers from Los Angeles in California in the U.S. Malibu is near Topanga. It's not far from Santa Monica. In fact, it's about ten kilometers from Santa Monica. It's hard to get there by bus, but it's easy to reach by car.

QUESTIONS:

Where are you from? I'm from ______________.

Where is ________ from? _________ is from ________.

Where is ________? _________ is in __________.

What's _________ near? ________ is near ________.

How do you get to ________? You get to ________ by ________.

How far is ______ from ______? _______ is ________ kilometers from __________.

CULTURAL NOTES

1. Although you may be limited in the kinds of questions you may ask a Kabiye, as was noted in the previous lesson, less reserve is likely to be shown regarding the questions asked of you. The most common questions will be about your place of origin, age, marital status, number of children, length of stay, impressions of Togo, and who cooks for you.

2. You should be aware of stereotypes which many Africans hold about white people. These beliefs will of course vary from individual to individual, but many are commonly held. Many people believe that whites, because of their high level of technological development, 'know everything'. As a result of this technological reliance, whites are believed to be physically weak and to grow old quickly, primarily because they do not do physical work. They are also considered to be very wealthy, to be hard workers, and not to procrastinate.

---

*See Teacher's Handbook, p. 27.

TƆM KAĐξ NDƟ:

Marty lɩna Malibu. Malibu nɛ Los Angeles pɛhɛku daa wɛ ɛzɩ kpɩtaŋ* nɛɛlɛ yɔ. Los Angeles wɛ Californie, Amɛqɩka ɛdzaqɛ daa. Malibu wɛ Topanga cɔlɔ. Peeqe fɛɩ poluŋ nɛ Santa Monica. Tovonum daa lɛ, peeqe wɛ ɛzɩ kpɩtaŋ hiw nɛ Santa Monica. Pɩwɛ qoŋ se ɛyu ewolo peeqe lɔɔqɩyɛ sɔsɔqɛ daa, pɩtɛ lɛ pɩfɛɩ qoŋ se ɛyu ewolo peeqe lɔɔqɩyɛ cikpeqe daa.

Ǹlɩ́nà lé? Mɛ̀lɩ́nà _____.

_____ lɩ́nà lé? _____ lɩ́nà _____.

_____ wɛ̀ lé? _____ wɛ̀ _____.

_____ wɛ̀ lé cɔ́lɔ̀? _____ wɛ̀ _____ cɔ́lɔ̀.

ξzɩ́má ńlákɩ̀ nɛ̀ ŋ́wólò _____? ξyʊ́ kpákʊ́ _____ kánà éwòlò _____.

_____ nɛ̀ _____ pɛ̀hɛ̀kʊ́ dàá wɛ̀ pòlúŋ kpɩ́táŋ* ɛ̀zɩ́má? _____ nɛ̀

_____ pɛ̀hɛ̀kʊ́ dàá wɛ̀ pòlúŋ kpɩ́táŋ _____.

---

*Kpɩ́tạw really means 'the distance from one resting point to another when one is carrying a load'; coincidentally, it takes about 15 minutes to cover this distance which is approximately one kilometer.

ACTIVITIES:

1. Ask your teacher questions about the narrative based on the questions which follow it.

2. Have a Kabiye speaker read the narrative sentence by sentence. Ask questions after each sentence until you understand it.

3. Go from person to person, each asking the next person a question about the narrative. That person answers the question and asks another question of the next person and so on.

4. Construct a dialogue in which you interview Marty about where he comes from. Have another student play Marty and you play the interviewer. Act out the dialogue you have invented in front of the class.

5. Write another narrative using the map of Kabiye country in the illustration and information about a Kabiye you know. Ask your teacher to supply additional vocabulary as needed.

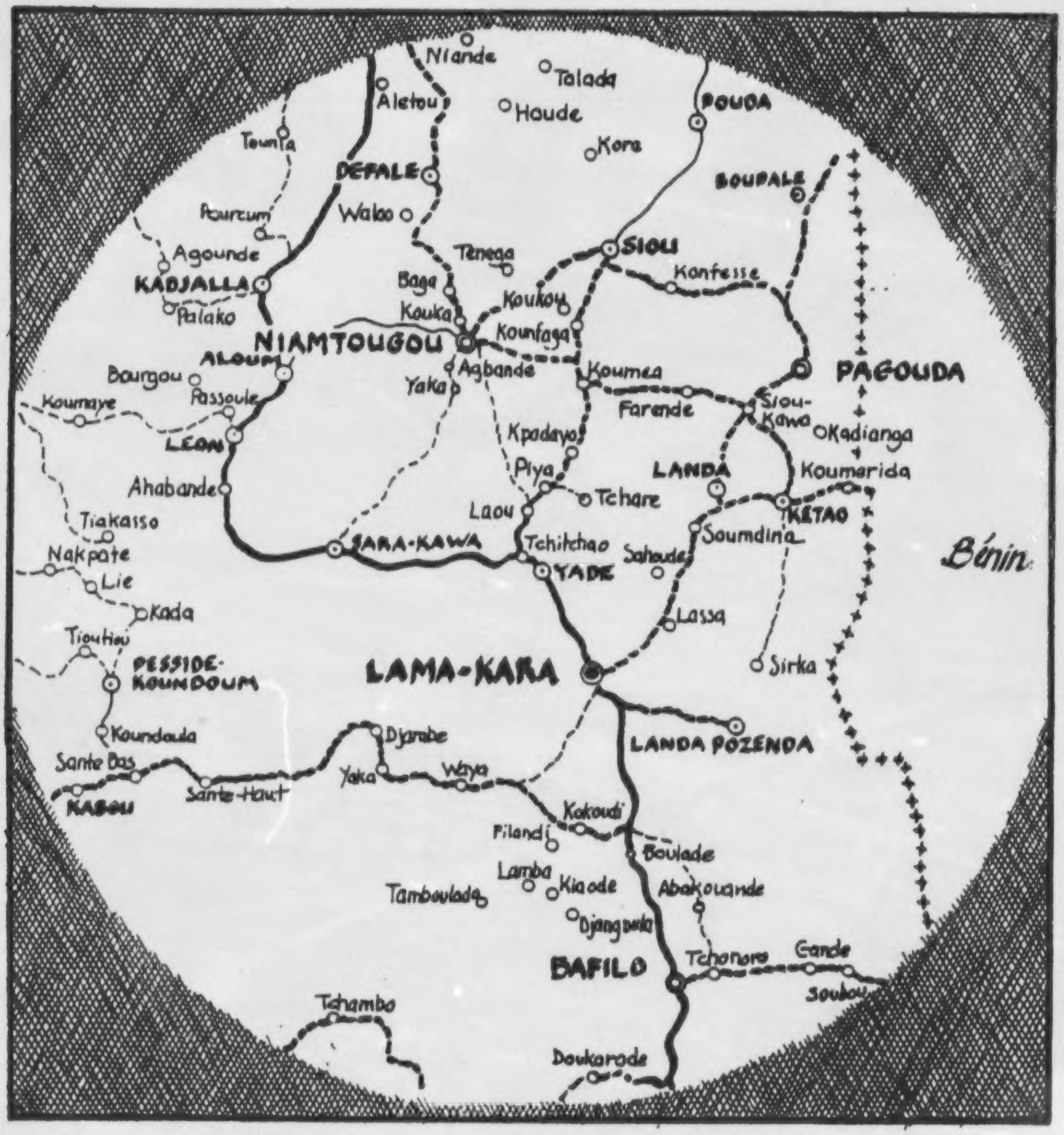
6. Assume the role of a person who is from somewhere on the map of Kabiye country. Have one of your classmates interview you using the questions.

GRAMMAR NOTES

1. Note how the distance between two places is indicated in Kabiye: X nɛ̀ Y pɛ̀hɛ̀kʋ̀ dàá, 'X and Y between'; this phrase is equivalent to English 'from X to Y'.

2. In English we say: "Santa Monica is in California'. The equivalent in Kabiye is: Santa Monica wɛ Californie; the idea of 'in' is carried by the word order alone.

3. The French form Californie is used in Kabiye for 'California.'


Niande
Talada
Aletou
Houde
POUDA
Tounia
Kora
DEFALE
BOUFALE
Pourcum
Waloo
Agounde
Tenega
SIOU
KADJALLA
Baga
Konfesse
Palako
Kouka
Koukou
NIAMTOUGOU
Kounfaga
ALOUM
Agbande
Bourgou
Koumea
PAGOUDA
Yaka
Koumaye
Passoule
Farende
Siou-Kawa
LEON
Kpadayo
Kadianga
LANDA
Koumerida
Ahabande
Piya
Tchare
Laou
KETAO
Tiakasso
Soumdina
Bénin
SARA-KAWA
Tchitchao
Nakpate
Sahoude
YADE
Lie
Kada
Lassa
Tioutiou
PESSIDE-KOUNDOUM
LAMA-KARA
Sirka
Koundaula
Djarabe
LANDA POZENDA
Sante Bas
Yaka
Waya
KABOU
Sante-Haut
Kokoudi
Filandi
Boulade
Lamba
Kiaode
Abakouande
Tamboulade
Djangouda
BAFILO
Tchonoro
Gande
Soubou
Tchambo
Doukorode

SUPPLEMENTARY MATERIAL (Characters in Search of an Author)*:

A: How old are you?
B: I'm _____ years old.

A: Are you American?
B: Yes. /No, I'm ______.

A: Are you married?
B: Yes. / No.

A: How many children do you have?
B: I have _____ children. / I don't have any.

A: Why not?
B: Because ______.

A: How long are you going to stay here?
B: I'm going to stay ______.

A: How do you like it here?
B: ________. / I don't like it at all.

A: Who does your cooking?
B: ______ cooks for me. / I do my own.

NOTE

The Kabiye appreciate a frank response. If a person is later discovered to have given too 'polite' an answer, that person may become the object of suspicion or even be considered a liar.

---

*See Teacher's Handbook, p. 33.

SɩNAW TƆM:

A: ŋwɛna pɩnzɩ ɛzɩma?
B: Mɛwɛna pɩnzɩ _____.

A: ŋge Amɛɖɩkatʋ na?
B: Ee. / Aai, mɛŋgɛ _____ tʋ.

A: ŋwɛna halʋ / walʋ na?
B: Mɛwɛna. / Mɛmfɛɩna.

A: ŋwɛna pia ɛzɩma?
B: Mɛwɛna pia* _____. / Mɛmfɛɩna.

A: Suwe?
B: Mbʋpʋyɔɔyɔ _____.

A: ŋwew cina alawatʋ ɛzɩma?
B: Mewew cina _____.

A: Nsɔɔla cina na?
B: Mɔsɔɔla cina _____. / Mɔndɔsɔɔlɩ cina.

A: Alakɩŋ tɔɔnaɣ?
B: _____ lakɩm tɔɔnaɣ. / Malakɩna tɔɔnaɣ.

TƆM KɩSƆZɩTƲ:

nɛ́ɛ́lɛ̀	twenty
nɛ́ɛ́lɛ̆ nɛ̀ kʋ́ɖʋ̀m	twenty-one
nɛ́ɛ́lɛ̀ nɛ̀ náálɛ̀	twenty-two
nɛ́ɛ́lɛ̀ nɛ̀ nátòzò	twenty-three
nɛ́ɛ́lɛ̀ nɛ̀ nánzá	twenty-four
nɛ́ɛ́lɛ̀ nɛ̀ nánʋ́wá	twenty-five
nɛ́ɛ́lɛ̀ nɛ̀ lòɖò	twenty-six
nɛ́ɛ́lɛ̀ nɛ̀ lʋ̀bɛ̀	twenty-seven
nɛ́ɛ́lɛ̀ nɛ̀ lʋ̀tòzò	twenty-eight
nɛ́ɛ́lɛ̀ nɛ̀ nákʋ̀	twenty-nine
nììtòzò	thirty
hálɩ̀	very much
m̀bʋ́	so-so

---

*The singular of pia is pua. This requires the kʋɖʋmaɣ form of the number 'one' because of its noun class membership.

ACTIVITIES:

1. Find or draw a picture of someone, an American, a European, a Kabiye, another Togolese, which you can use to develop a character around. Think of this person as someone who would play some role in Peace Corps activities in Kabiye country. Start to describe this person by using the material in the previous section.
2. Ask your classmate about his or her character using the same material from the preceding page.
3. Think of three more information questions to ask of another character.
4. Do your best to remember the characters played by each of your classmates. To help yourself in doing this, write an outline of each character and place it under the picture of each character on a bulletin board for future use.
5. When each character has taken shape, develop a playlet in which they talk to one another.
6. Ask your teacher to review each of the characters to see if they seem 'true to life'. Are they 'in character' with the role that they are playing?

NOTE

Once you and your classmates have established a set of characters, come back to them from time to time to extend the playlet or simply review previous material.

NOTES

EVALUATION ACTIVITIES:

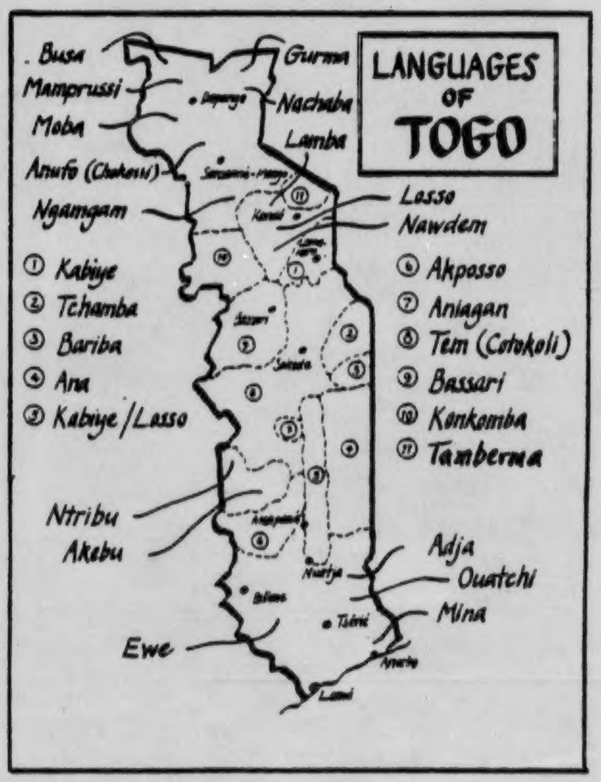
1. Write a list of all the questions you can now ask another person. How much information can you supply about that person? Write five questions about additional areas of information you would like to have about another person. Ask your teacher to assist you in framing these questions.
2. See how much information you can gather about a Kabiye you know using the question frames in this lesson.
3. Listen to the teacher give a brief description of different people. Take notes about each person and then check with your teacher to see how much you missed.
4. Look at the objectives at the beginning of this lesson. Describe below how well you have done in achieving them.
5. See if you can describe the character that you developed in this lesson in front of the class for 45 seconds without stopping.
6. Ask a Kabiye friend to explain to you what questions most Kabiye wouldn't mind being asked. Then write a revised version of the cultural notes in the previous two lessons to agree with this new information.

Basic Objective:

Supplementary Objective:

ƐYAA TƐ TƆM YƆƆ FAWɩYƐ

TALKING ABOUT LANGUAGES PEOPLE SPEAK


LANGUAGES OF TOGO
Busa
Mamprussi
Moba
Anufo (Chakosi)
Ngamgam
Gurma
Nachaba
Lamba
Lasso
Nawdem
① Kabiye
② Tchamba
③ Bariba
④ Ana
⑤ Kabiye/Lasso
⑥ Akposso
⑦ Aniagan
⑧ Tem (Cotokoli)
⑨ Bassari
⑩ Konkomba
⑪ Tamberma
Ntribu
Akebu
Adja
Ouatchi
Mina
Ewe

Lesson Five - Kpɛlɛkʊʊ Nanʊwatʊ

OBJECTIVES

Basic Material:

To be able to understand limited but spontaneous conversation about the languages someone speaks.

Supplementary Material:

To be able to understand a controlled narrative about the language inventory of Togo.

BASIC MATERIAL (Spiel):*

These are the languages that I know and this is how I learned them.........

CULTURAL NOTES

1. There are about thirty different indigenous languages spoken in Togo, representing two major language families, Kwa in the South and Gur in the North. In Southern Togo, there is a great deal of linguistic homogeneity with a number of different ethnic groups speaking dialects mutually intelligible with Ewe, the most important language there. In Northern Togo, the situation is different. As one proceeds from one neighboring language to another, there is mutual intelligibility. But if one takes a language from the Upper Volta border region and one from the area north of Atakpame, these two would not be mutually intelligible. Kabiye is one of the Gur languages. It has been selected as a national language, along with Ewe. French is the official language.

2. Within the Gur languages, Kabiye is closely related to Tem. These two languages are mutually intelligible. Speakers of Bassari, Konkomba, Lamba, Losso, Nawdem and Tamberma, other Gur languages, understand Kabiye, but not vice-versa, according to Kabiye speakers. The two African languages in which the greatest number of Kabiye are bilingual are Twi and Ewe-Mina. Many Kabiye have worked in areas where these languages are spoken - in Eastern Ghana and Southern Togo, respectively. About 15% of the Kabiye speak French now, but this percentage is increasing rapidly, as a result of compulsory primary education. Varieties of English, from Pidgin to West African Standard, are spoken by Kabiye who have lived in Ghana.

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*See Teacher's Handbook, p. 29.

TƆM KAÐξ NDθ:

Tɔ́m̀ tùnáá mánsɩ́má pȉyélè ὲsúnɔ̀ mὲŋgbὲlὲkà wέ.....

TƆ́M̀ Kɩ́SƆ̀Zɩ̀Tθ:

yɔ̀ɔ̀dúù	speak
wèlèsúù	listen
máwù	write
kàlúù	read
nɩ́wú	understand, hear
kpὲlὲkúù	study
wέwù	live, be
tùmɩ́yὲ lábù	do work
tàsúù kpὲlὲkúù	improve, learn more
mèñɩ́mà cɔ́lɔ̀	from my parents
mònɖòò nὲ màndzáà pɔ̀cɔ́lɔ̀	from my mother and father
mὲndábàláà cɔ́lɔ̀	from my friends
sùkúlì dàá	at school
kàdzàlàɣ lέ	first
ὲlέ	then
ńtásɩ́ lέ	after that
ńtέzɩ̀ lέ	finally
màànɩ́w	I don't understand
tààyɔ́ɔ́dɩ̀ lɔ́ŋ̀ m̀bú	don't speak so fast
Àsàndɩ́ tɔ́m̀	Twi, Fanti
Lózó tɔ́m̀	Losso, Lamba, Nawdem, Tamberma
Kpáŋkpámá	Konkomba
Tém	Tem, Cotokoli
Básὲyὲ	Bassari
Àhùná tɔ́m̀	Ewe, Mina

ACTIVITIES:

1. Listen to your teacher's spiel about learning languages. This spiel will be repeated three times. After the first repetition the teacher will ask you questions about the spiel. During the second repetition, listen to hear the answers to these questions. During the third repetition you may interrupt the teacher with your questions, formed from the additional words in this lesson. If you have familiarized yourself with them before class, you will find it easier to understand the spiel.

2. The teacher can dictate the spiel word by word. Write it down. See if you have correctly noted the tones by reading it back to the teacher and the class. If you are not able to produce a correct version on your own, collaborate on it with your classmates.

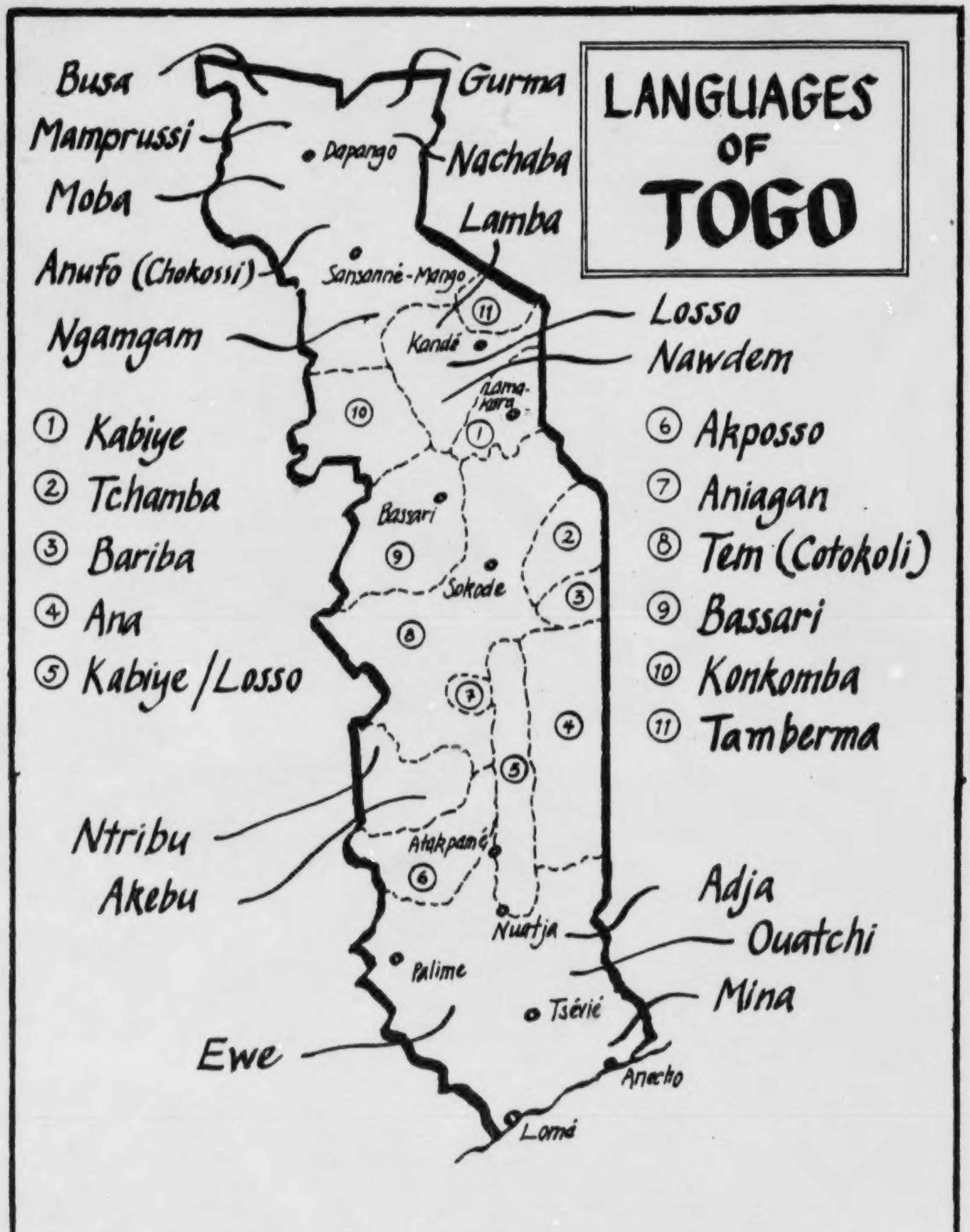
3. Now try doing some linguistic analysis on your own. See if you can detect different noun class affixes in the spiel. Write your analysis on the Notes page. Compare your analysis with the section in the Grammar Handbook where these noun classes are covered.

4. After working out on your teacher's spiel, make up one of your own to last about 20 seconds. Let your teacher provide you with correct forms before you make your attempt. Repeat it in front of the class until you have done it to your teacher's satisfaction.

5. Ask your teacher to compose another spiel following the same general outline but using a friend as the model. See if the spiel on the friend's language history is easier to understand because you are more familiar with the material.

6. Write the present and past tense of the verbs 'listen, speak, read and write' in Kabiye based on listening to the teacher's spiel. Formulate these differences and write them in the box below.

GRAMMAR NOTES


LANGUAGES OF TOGO
Busa
Mamprussi
Moba
Anufo (Chokossi)
Ngamgam
Gurma
Nachaba
Lamba
Losso
Nawdem
Dapango
Sansanné-Mango
Kandé
Lama-Kara
Bassari
Sokode
Atakpamé
Nuatja
Palime
Tsévié
Aneho
Lomé
① Kabiye
② Tchamba
③ Bariba
④ Ana
⑤ Kabiye / Losso
⑥ Akposso
⑦ Aniagan
⑧ Tem (Cotokoli)
⑨ Bassari
⑩ Konkomba
⑪ Tamberma
Ntribu
Akebu
Ewe
Adja
Ouatchi
Mina

SUPPLEMENTARY MATERIAL (Narrative):

People speak many languages in Togo. Scholars say there are two major language groups in Togo: Kwa and Gur. Speakers of Kwa live in the South. Speakers of Gur make their home in the North. Most of the Kwa-speakers are Ewes. Ewe is spoken in these towns: Aneho, Lome, Kpalime, Tsevie, Vogan, Tabligbo, Notse and Dadja and in the countryside. The Gur languages include: Kabiye, Tem, Bassari, Moba, Gurma, Ngamgam, Losso and Lamba. These are spoken in the northern countryside and in these northern cities: Sokolde, Lama Kara, Bassari, Niamtougou, Kante and Dapango. One Kwa language is also spoken in the North. This is Anufo, which is spoken around Mango. Ewe and Kabiye are the national languages of Togo. The official language of Togo is French.

GRAMMAR NOTES

1. The word for 'scholars' is tákáyɩ̀sɩ̀ sɩ̀nɖáà, 'book knowers'.

2. Notice that there is no passive in Kabiye. In the first sentence of the narrative: Pɔ̀yɔ́ɔ́dʋ̀ kʋ̀nʋ̀mɩ́ŋ̀ sàkɩ̀yɛ́ 'Many languages are spoken' is literally: 'They speak many languages'.

3. Note that the word order of prepositional phrases in Kabiye is just the opposite of English. 'In the country of Togo' is: Tógó ɛ̀dzàɖɛ́ dàá, 'Togo country in', tɛ́tʋ̀ tʋ́nɩ́yɔ́ tʋ́ dàá, 'towns these them in' is English: 'in these towns', ɛ̀dzàɖɛ́ nɛ̀ hàdɛ̀ kɩ́ŋ̀, 'country and South toward' = 'in the South'.

4. The word order of noun phrases is also reversed. In English we have: 'two major language groups'. This is Kabiye: Kʋ̀nʋ̀mɩ́ŋ sɔ́sɔ́ŋ nàálɛ̀, 'language (groups) big two'.

5. Wɛ̀ here means 'live'. It can also mean 'are'. Ambiguity is avoided in this way: people say: Mɛ̀wɛ̀ Los Angeles, pɩ̀tɛ̀ mɛ̀ndɛ́ wɛ̀ Tógó, 'I am (live) in Los Angeles, but my home is (lives) in Togo' rather than: Mɛ̀wɛ̀ Los Angeles, pɩ̀tɛ̀ mɛ̀wɛ̀ Tógó, 'I am (live) in Los Angeles, but I am (live) in Togo'.

6. The relative pronoun ǹdʋ́, 'which', cannot be used with the proper noun Cɔ̀kɔ̀sɩ́. The proper noun must be repeated. Thus in English we can say: 'This is Anufo, which is spoken...', but in Kabiye, we must say either: Tóm̀ ńdʋ́ yó Cɔ̀kɔ̀sɩ́. Pɔ̀yɔ́ɔ́dʋ̀ Cɔ̀kɔ̀sɩ́ ... or Tɔ́m̀ ńdʋ́ yó Cɔ̀kɔ̀sɩ́ tɔ́m̀, ǹdʋ́ pɔ̀yɔ́ɔ́dʋ̀ ... In the latter sentence, the antecedent of ǹdʋ́ is tɔ́m̀, a common noun.

SɩNAW TOM:

Pɔyɔɔdu kunumɩŋ sakɩyɛ Togo ɛdzaɖɛ daa. Takayɩsɩ sɩnɖaa yɔɔdu se kunumɩŋ sɔsɔŋ naalɛ wɛ na* Togo: mba payaɣ se Kwa nɛ Gur. Kwa yɔɔdɩya wɛ ɛdzaɖɛ nɛ hadɛ kɩŋ. Gur yɔɔdɩya wɛ ɛdzaɖɛ nɛ hayu kɩŋ. Kwa yɔɔdɩya sakɩyɛ kɛ Ahunamba. Pɔyɔɔdu Ahuna hadɛ kɩŋ tɛɛ yɔɔ nɛ tɛtu tunɩyɔ tu daa: Anuhɔ, Lima, Kpalima, Seviye, Vɔga, Tabɩlɩgbɔ, Nwacɛ nɛ Ɖaca. Gur tɔm daa lɛ panaɣ Kabɩyɛ tɔm, Tem, Basɛyɛ tɔm, Muba, Guɖuma, ŋgamgam tɔm nɛ Lozo tɔm. Pɔyɔɔdu kunumɩŋ ɛnɩyɔ hayu kɩŋ tɛɛ yɔɔ nɛ hayu kɩŋ tɛtuna sɔsɔtu daa, ɛzɩ Sokɔɖɔɩ, Kayaɣ, Basɛyɛ, Ñamtu, Kanɖɩ nɛ Dapaŋgo. Pɔyɔɔdu Kwa kunuŋ lɛɛku hayu kɩŋ. Tɔm ndu yɔ Cɔkɔsɩ. Pɔyɔɔdu Cɔkɔsɩ Maŋgo nɛ pɩ cɔlɔ tɛtuna daa. Ahuna tɔm nɛ Kabɩyɛ tɔm pɛkɛna Togo ɛdzaɖɛ kunumɩŋ. Faransɩyɛ kɛna tumɩyɛ kunuŋ Togo ɛdzaɖɛ daa.

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*The particle na following the copula we indicates that this sentence is an assertion. Compare the difference between English 'There are two people in this room' and 'It is a fact that there are two people in this room.'

ACTIVITIES:

1. Listen to the teacher read the narrative. While you listen the first time, try to understand general meanings, rather than specific details. If you have understood the main points on the first reading, try to grasp more detail the next time it is read. Many successful language learners use this strategy: trying first for the general, then for the specific. Ask questions about parts of the narrative (word meanings, word order) which you don't understand.

2. As a group, work to reconstruct the narrative. Do this sentence by sentence, each student contributing parts of the sentence until it is complete. This can be done by working it out on the blackboard. If you reach an impasse, ask the teacher to supply the missing pieces.

3. Write the narrative on the blackboard. First erase words and let your fellow students fill in the blanks, completing the narrative. Then proceed to larger chunks, for example, whole phrases, and do the same thing. Then delete every other sentence. And so on.

4. Using the map of Togo, ask your teacher to show you and describe to you where each language is spoken and something about each language. After your teacher has provided a two or three sentence "mini-narrative" about each one, ask questions until you understand.

5. Using Activity 4 as a base, each student can make up one or two multiple choice questions about these languages. The teacher can collate the questions and administer the test to all the students, at the same time correcting your errors. Sample questions:

    1. Pɔyɔɔdʊ Kabɩyɛ tɔm _____.

        a. Sri Lanka
        b. Westport, Connecticut
        c. Mombasa
        d. Kayaɣ

    2. _____ kɛna tʊmɩyɛ kʊnʊŋ Togo ɛdzaɖɛ daa.

        a. Cakchiquel
        b. Faɖansɩyɛ
        c. Nez Perce
        d. Uzbek

You may make your questions more difficult than this, if you wish.

NOTES

EVALUATION ACTIVITIES:

1. Look at the objectives for this lesson and assess your attainment of them below.

2. See if you can talk for 30 seconds on the language situation in some country. When your classmates give their 30-second talks, take notes and see how much you comprehend.

3. Write down your questions on grammatical points which you do not understand. Collate your notes with those of your fellow students and ask the teacher your questions. Do you now have a better grasp of these points?

4. Draw the language map of Togo on the blackboard. Give a chalk talk about these languages. Have your fellow students understood? Are you capable of rewording your statements so that they do understand?

5. Ask the Kabiye whom you know what languages they speak. Report your findings to the class, for example:

   Kodzo Takassi speaks Kabiye, Ewe, French and Pilipino. He learned Pilipino while working as a bartender while attending San Francisco State.

   Paka Toi learned Hausa while selling African art in Lome.

   Wara Akileso learned German playing tennis with diplomats at the Cite du Benin, etc.

Basic Objective:

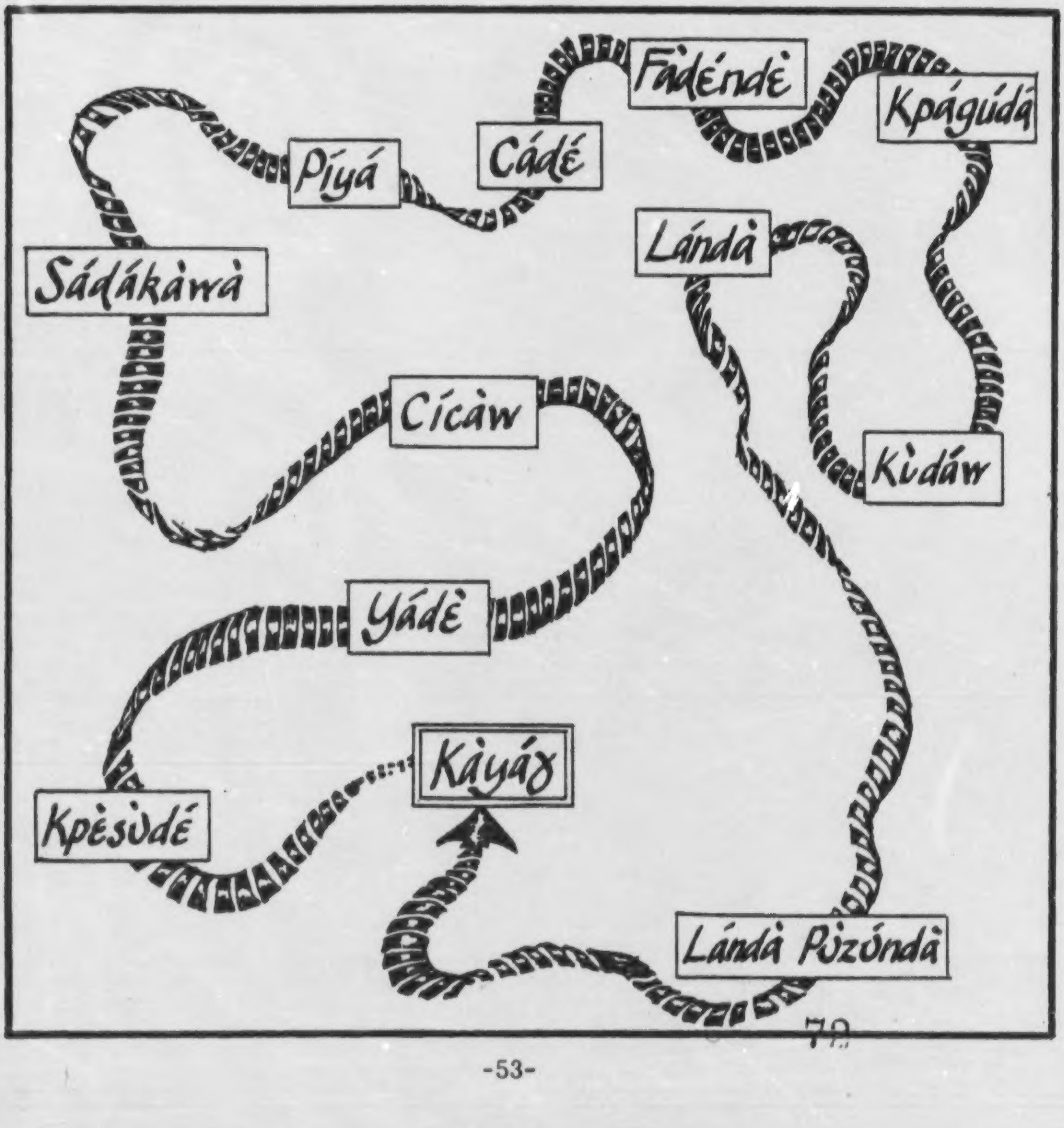
Supplementary Objective:

SPECIAL LESSON II

INTRODUCTION

The game Kabɩyɛ Tɛtʋnaa has only recently been introduced to Togo. The game consists of these parts: a set of rules, a series of questions, a game board and name slips. The rules, the questions and a model of the game board are included in this lesson as are Cultural Notes and Additional Words, which will enhance your appreciation of the game. To play the game comfortably, the game board should be reproduced on a larger scale. Players may make up their own name slips.

GAME BOARD:


Fàdéndè
Kpágúdá
Cádɛ́
Píyá
Sáḍákàwà
Lándà
Cícàw
Kʋ̀dáw
Yádɛ̀
Kàyáɣ
Kpèsʋ̀dɛ́
Lándà Pʋzóndà

SPECIAL LESSON II

GAME QUESTIONS

1. Nlɩ́nà lé? Mɛ̀lɩ́nà ___.
   Where are you from? I'm from (town occupied) .
2. ___ wɛ̀ lé? ___ wɛ̀ ___.
   Where do (the people of) live? (The) live in ___.
3. Pàyáà ___ yɔ̀dɔ́ súwé? Pàyáà ___ sè Kàbɩ̀yɛ̀ tɔ́m̀.
   What's the language of ___. The language of ___ is Kabiye.
4. Tɛ́tʊ̀nà m̀bá ñɔ́tɩ́nà ___? ___ nɛ̀ ___ pɔ̀ñɔ̀tɩ́nà ___.
   What towns are closest to ___? ___ and ___ are closest to ___.
5. Tɛ́tʊ̀ ǹdʊ́ kpáɖà wɛ̀w pòlʊ́ŋ nɛ̀ ___? ___ kpáɖà wɛ̀w pòlʊ́ŋ nɛ̀ ___.
   What town is furthest from ___? ___ is furthest from ___.

BONUS QUESTIONS

Sɔ̀nɔ̀ kɩ̀yàkʊ̀ wɩ̀yè yáàwé?	Ɛɛ̀, sɔ̀nɔ̀ kɩ̀yàkʊ̀ wɩ̀yè.	Yes, it is.
Is it a market day today?	Ààɩ̀, sɔ̀nɔ̀ tɛ̀kɛ̀ kɩ̀yàkʊ̀ wɩ̀yè.	No, it's not.

ADDITIONAL WORDS*

pʊ̂, pʊ́ŋ̀ mountain	kàdzàlàŋà, kàdzàlánzɩ̀ slope	tɩ́ŋ́, tɩ́ŋ̀ tree
pʊ̂ ñʊ́ dàá peak	kɛ̀dɛ̀ŋá, kɛ̀dɛ́nzɩ̀ plain, valley	dàá in
pɩ̀yó, pɩ̀sɩ̀ hill	hábɩ́yɛ́, hábá road	yɔ̀ɔ́ on, above
lɔ́mʊ́, lɔ́mɔ́sɩ̀ stream	tɛ́tʊ̀, tɛ́tʊ́nàà town, field	cɔ́lɔ̀ beside, near
pɔ́, pɔ́sɩ̀ river	tɛ́tʊ̀ sɔ́sɔ́tʊ̀, tɛ́tʊ̀ sɔ́sɔ̃̀ city	nɛ̀ hàyʊ̀ kɩ́ŋ̀ north of, above
fɛ̀nʊ̌, fɛ̀ɛ́ŋ̀ swamp	tɛ́tʊ̀ ćɩ̀kpétʊ̀, tɛ̂t cɩ̀kpéŋ̀ village	nɛ̀ hádɛ̀ kɩ́ŋ̀ south of, below
lâw, láŋ̀ forest	hàyɩ́m̀, hàyɩ́m̀ farm, cultivated field	nɛ̀ wɩ́sɩ̀ ɖɩ̀lɩ̀yɛ́ east of
èwáw, èwáŋ̀ rock	númâw, númáŋ̀ path	nɛ̌ wɩ́sɩ̀ ɖɩ̀ɖʊ́yɛ́ west of
Kàyáɣtʊ́, Kàyám̀bà person from Lama Kara	Yádɛ̀tʊ́, Yáǹnà person from Yade	Pɩ̀yátʊ, Pɩ̀ɩdɩ̀nà person from Pya

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*Singulars followed by plurals. Plurals for persons from towns 2-6, 9, 10 and 12 are like Kayamba. The plural of Caɖɛtʊ is formed like that of Yadɛ. Pɩ̀ɩdɩ̀nà is the only word here with this plural.

RULES OF THE GAME:

1. Each player writes his or her Kabiye name on a slip of paper.

2. All players roll one die for initial placement on the board. The number rolled corresponds to the number of towns away from Lama Kara.

3. Players arrange themselves around the board counterclockwise from lowest to highest roll. The player who rolls the lowest number starts.

4. The first player asks the second player (the person to his or her left) any three of the GAME QUESTIONS. If the first player asks a GAME QUESTION correctly, that player advances his or her name slip one town. If the first player asks a GAME QUESTION incorrectly, that player does not advance and the teacher asks the GAME QUESTION correctly. If the second player answers a GAME QUESTION correctly, that player advances his or her name slip two towns. If the second player answers a GAME QUESTION incorrectly, that player does not advance and the teacher answers the GAME QUESTION correctly.

5. The first player then asks the second player the BONUS QUESTION, 'Is it a market day?' If the first player asks the BONUS QUESTION correctly, that player advances one town. If the first player asks the BONUS QUESTION incorrectly, that player does not advance and the teacher asks the BONUS QUESTION correctly. The first player rolls the die. If 1 comes up, the first player advances one town. If 2-6 comes up, the first player does not advance. If the second player answers the BONUS QUESTION correctly, 'Yes, it's a market day' or 'No, it's not a market day', that player advances his or her name slip three towns. If the second player answers the BONUS QUESTION incorrectly, that player does not advance and the teacher answers the BONUS QUESTION correctly.

6. Play proceeds counterclockwise.

7. The first player to go through Lama Kara five times wins three bottles of Bière du Bénin at the Kara Hotel paid for by his or her fellow players.

8. Rules may be altered by consensus, but the teacher is the arbiter of last resort. Questions and answers on any topic covered elsewhere in the Communication and Culture Handbook might be substituted for those proposed here.

CULTURAL NOTES

1. The town of Lama Kara, located on the Kara River, is the commercial and administrative center of Northern Togo. It is also the most important market in the Kara region.

2. Ketao, located east of Lama Kara in the hills near the border with Benin, is an important market center of long standing. It has been the focus of a great deal of east-west marketing activity, especially with Benin.

3. Kpagouda is located northeast of Lama Kara near the Benin border. It is the third most important market town in the Kara region and is reputed to have a good motel.

4. Landa, meaning 'in the forests', is located between Kpagouda and Ketao, a few kilometers away from the latter at the end of a maintained road. Its market is known for earthenware vessels.

5. Sarakawa, 'sacrificial rock', is also known to be a good market for pots. A military landing strip is located nearby.

6. Pesside, 'home of Kpesu', is a farming area due west of Lama Kara. Located on the opposite side of a series of hills from Bassari, it is a traditional hunting area of the Kabiye.

7. Yade, 'home of the separatist', north of Lama Kara, has long been a center of Catholic mission activity. It is known as an educational center and for its day market.

8. Tchare is located in a mountainous region northeast of Lama Kara. Its market is known for its pottery and its ironwork. The people of Tchare are known to be good blacksmiths, warriors and hunters.

9. Tchitchao, at the junction of the west-branching road to Sarakawa and the north-south road, has a good evening market. The local people are known to be good farmers and fishermen.

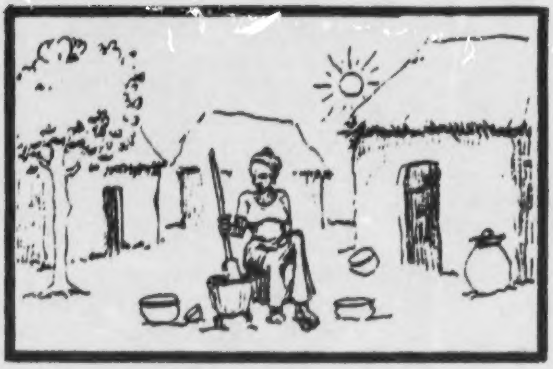
10. Landa Pozenda, on the Kara River about twelve kilometers from Lama Kara, has an experimental farm.

11. Pya is a market town where a number of Kabiye revolted against the French prior to independence.

12. A satellite town of Kpagouda, Farende, 'home of Fareng', is in a farming area.

ƐYAA PƆZƟ TƟMɩYƐ NDɩ PALAKɩ YƆ

ASKING PEOPLE WHAT THEY DO



Lesson Six - Kpɛlɛkʋʋ Loɖotʋ

OBJECTIVES

Basic Material:

To be able to ask about a person's job or role in the community and to understand that person's response.

Supplementary Material:

To be able to use direct and indirect speech.

BASIC MATERIAL (Interview)*:

1. What's the difference between a sister and a priest?
2. Is a teacher a kind of fonctionnaire?
3. Who makes hoes, the farmer or the blacksmith?
4. What kinds of tradespeople are there?
5. Does the vendor or the brewer make choukoutou?
6. Who looks for game in the forest?
7. What does he use?
8. What jobs do women do?
9. What does a diviner do?
10. Which person, the builder or the mason, makes the traditional house?
11. Where does the net caster work?
12. What do they call a person who sells choukoutou?

CULTURAL NOTES

1. Traditionally, Kabiye were all primarily farmers, although each may have been a specialist in a certain occupation. A person's skill or role in society encouraged these specializations: warriors, hunters, fishermen, gravediggers, house builders, blacksmiths and various kinds of ritual specialists. For those who were especially adept at a specialization, these occupations became almost full-time.

2. There is no general term for fisherman. People who fish are categorized as net casters, hook casters and water removers. What the first two do is self-evident. The water removers are usually children who use a half calabash to scoop water out of pools which are drying out after the rainy season to catch frogs and fish by hand.

3. Ritual specialists include persons who perform a number of different roles. Some are generalists, others are highly specialized. The tɩ́w practices both divination and curing. Most of what he does is effected through the spiritual realm. The kɔ́yɛ̀ làɖʊ́, on the other hand, effects cures through the use of medicines acquired from plant and animal sources. Highly specialized is the pàzɩ́yʊ́, or death diviner, who appears at a compound with the purpose of determining the cause of death.

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*See Teacher's Handbook page

TƆM KAÐξ NDθ:

1. Tayʊ mbʊ wɛ sɩta nɛ fada pɛhɛkʊdaa?
2. Wɩlɩyʊ kɛ anasayɩ tʊmɩyɛ ladʊ yaawɛ?
3. Aluki hakuŋ, kolu yaa haɖʊ?
4. Tadɩyɛtɩna mba wɛ?
5. Puyu yaa pɛdɩyʊ puuna sulum?
6. Añɩnʊ nandʊ lakʊw daa?
7. ξbɛ ɛɖɔkʊʊ?
8. Halaa lakɩ tʊma wena?
9. Tɩw lakɩ tʊmɩyɛ nɖɩ?
10. ξyʊ wei, kʊdʊyʊŋ mayʊ yaa pigla, maɣna kʊdzɔŋ?
11. Piyiŋ lɔyʊ, lakɩ tʊmɩyɛ le?
12. Payaɣ wei ɛbɛdʊ sulum yɔ suwe?

TƆM KɩSƆZɩTθ:

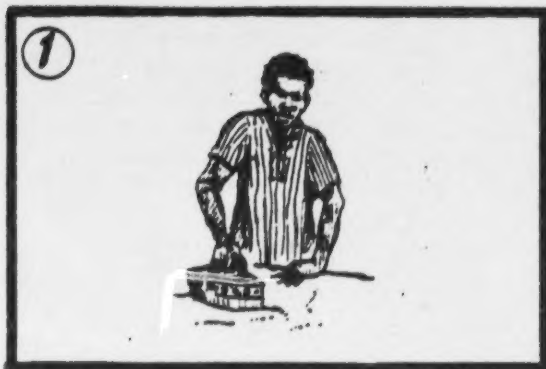
wóndù tèyú	musician
sɔ́màɖú	drummer
hɩ́laɣtú	flutist
nɔ̀ndɔ̀wtú	hornblower
táɣ yɔ̀ɔ́ hàlú	compound woman, housewife
hɔ́w daa ɖóyó	housewife
náŋɩ́yú	miller
tɩ́zɩ́yú	cook
pìláŋ̀ hùyùyú	grave digger
wìyàw	chief
pɩ́ndù kpàáyù	night soil collector
ɛ̀kpám̀	hunter
tákáyìsì máyù	scribe
pósù tùmɩ́yɛ̀ làɖú	post office clerk
kólásì lɔ́yù	hook caster
lɩ́m̀ hòsìyu	water remover
yáɖú	customer
kɔ́yɛ̀ làɖú	herbal doctor
pàzɩ́yú	death diviner
pɛ́ŋ̀ máyù	potter
ŋ̀gbɛ̀yɛ̀	work crew for exchange labor
kpɛ̀dɛ́	mechanic
kpókpónáà ñɔ̀ɔ̀zìyú	motorbike mechanic
lɔ̀ɔ̀ɖá ñɔɔ̀zìyú	auto/truck mechanic
cɛ̀cɛ́náà ñɔ̀ɔ̀z̀ìyú	bike mechanic
làtrìkì tùmɩ́yɛ̀ làɖú	electrician
mɛ́tánàá yɔ́ɔ́ cɔ́yú	meter reader
báŋkì tùm̀ɩ́yɛ̀ laɖú	bank clerk
gàrçóǹ	waiter

ACTIVITIES:

1. Ask the teacher all of the questions in the interview.
2. Change the interview format to include areas of the culture which you are curious about. Ask the teacher for names of occupations you want to know about.
3. Pick out one area, for example, traditional religion, and think of some new questions you might want to ask about this. Ask your teacher to help you.
4. Use one of these new interviews developed in Activities 2 or 3 to interview your teacher. After you have done this, try your interview on a classmate who has been listening while you were interviewing the teacher.
5. Ask your teacher to summarize the interview in narrative form and listen carefully to how indirect speech is reported.
6. Summarize the different ways in which a question can be formulated. Use these question forms to make up questions about the occupations on the next page.

GRAMMAR NOTES

1. In the second sentence, 'Is a teacher a kind of fonctionnaire?' a Kabiye equivalent to English 'kind, sort' is not used. To express the relationship of class membership, the included term goes before the copula and the including term after the copula. This is done in English as well. 'The pediatrician is a doctor' really means 'The pediatrician is a kind of doctor.'
2. In 3, on the preceding page, the question is marked by: á, the short form of ánɩ́, 'who' and yáá, 'or' with high tone - yàà, with low tone, occurs in statements. In the fifth sentence, the question is marked only by high tone on yáá.
3. Note that the interrogatives 'what, which' vary according to the noun class they agree with. See sentences 1, 4, 8, 9 and 10 and the discussion of interrogatives in agreement with nouns in the Grammar Handbook, Lesson Five through Ten.



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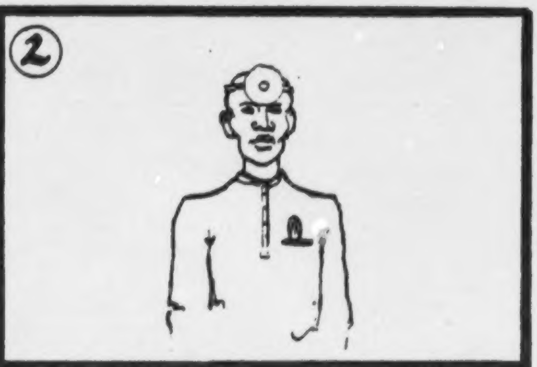

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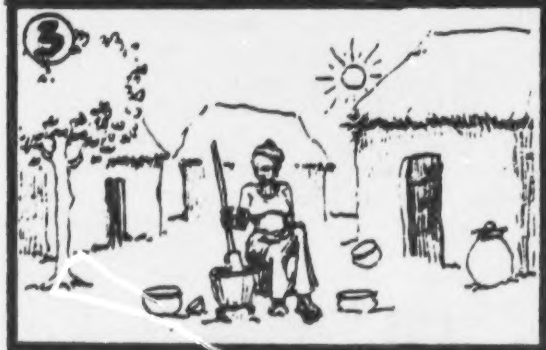

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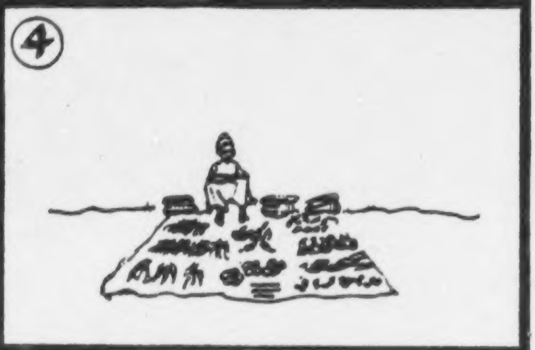

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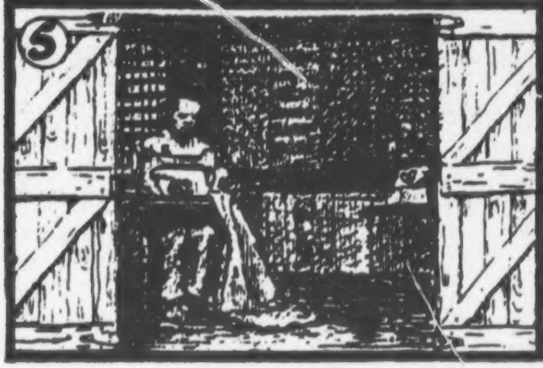

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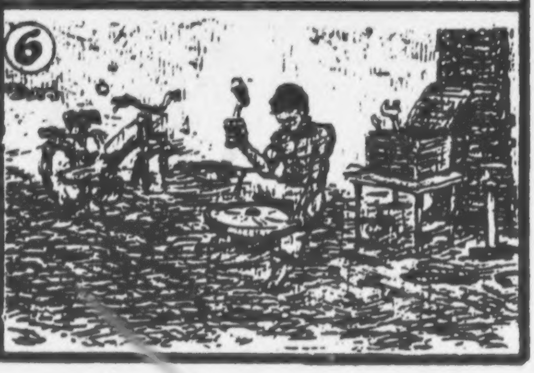


⑥

SUPPLEMENTARY MATERIAL (Narrative):

When I entered the compound, Cediye told me that Canzi had gone to work in the field. Cediye was grinding millet. Nne said that Canzi was drinking choukoutou and was not in the field. Cediye went over to Nne and asked her what she had said. Nne repeated: "Canzi is drinking choukoutou." "I don't think so," replied Cediye. "Who knows?" shouted Nne, who went back to prepare food. I said that Canzi and I were going to repair the school, but now everything was confused. So I returned home.

CULTURAL NOTES - GETTING SOMETHING DONE

1. In general, to facilate one's acceptance in a community, it is essential to become known as a member who participates in its affairs. One of the best ways to do this is to visit people you know as often as you can, so that the people you don't know will become familiar with you and see that you are serious about your work. If this approach fails, it is useful to pay a visit to the chief and explain frankly that you have not been accepted and allow the chief to suggest ways in which you can be more effective.

2. In a specific situation where you are attempting to arouse someone's interest, you should volunteer information about your work and ask the other person questions about his or her work. The presentation of self should be: firm but not pushy, interested and not indifferent. How this works out in any given situation will of course depend on the people involved. If you have a chance to talk to a Kabiye friend prior to the event about how you should handle it, take advantage of the opportunity for the advice.

SɩNAW TƆM:

Manzʋ taɣ yɔɔ lɛ Cɛdɩyɛ heyim se Canzɩ woba fɔda. Cɛdɩyɛ ɖaana mɩsɩ naŋu. Nne heyam se Canzɩ ɖaana sulʋm ñɔw, se ɛfɛɩ fɔda. Cɛdɩyɛ woba Nne cɔlɔ nɛ ɛbɔzɩɩ ndʋ ɛyɔɔdaa yɔ. Nne tasɩ: "Canzi ɖaana sulum ñɔw." Cɛdɩyɛ cosi: "Mendetisi." Nne makubusi: "Asɩma," piyele nɛ ɛbɩsɩ ɖɩdɩzɩyɛ. Mɔyɔɔda se ma nɛ Canzɩ ɖiwoki sukuli daa ñɔɔzʋ, pɩtɛ lɛlɛyɔ pɩtɩŋɛ pʋwaaka. Piyele nɛ mɛmbɩsɩ mengbe.

TƆM KɩSƆZɩTƱ:

Muɖɛ ɖɩna ɖɩgɛ ɛbɛ nɖɩ?	What's this story about?
Muɖɛ ɖina ɖɩgɛ _____.	It's about _____.
Mbaa wɛ muɖɛ ɖɩna ɖɩdaa?	Who are the people in this story?
Mba pɛwɛ muɖɛ ɖɩna ɖɩdaa yɔ __.	The people in this story are __.
Ɛbɛ ɛyaa mba palakɩ?	What are these people doing?
Ɛyaa mba _____.	These people _____.
Ɛbɛ yɔɔ?	Why?
Mbʋpʋyɔɔyɔ _____.	Because _____.

ACTIVITIES:

1. There are several general questions included as TƆM KιSƆZιTƟ below the narrative. Use these questions to get more information from the teacher about the content of the narrative. Also, use the question words which correspond to 'who, what, when, where' with the verbs in the narrative to get a clearer picture of the story.

2. Translate these questions into Kabiye with the help of your teacher:

   Who is Canzi?
   Where did he go?
   Who said Canzi was drinking choukoutou?
   Why did the Peace Corps volunteer come to the compound?
   Who is Nne?
   What were Nne and Cediye doing when the Peace Corps volunteer arrived?

   What other questions can you add? Make up two or three. Have your classmates answer them.

3. Read the narrative to the class one sentence at a time. Ask your classmates to volunteer one question for each sentence. Answer these questions. Then change roles.

4. Write the narrative on the blackboard. Then erase a few of the unimportant words and see if you and/or your fellow students can reconstruct it. Then erase larger chunks until you have memorized the whole narrative.

5. When you can say the whole narrative, ask a Kabiye friend to be your audience. Have your friend ask you several questions about the narrative and see if you can answer them. Use this sentence after you have given your 'speech': ŋwɛna tɔm natʋyʋ se mbɔzʋ? 'Do you have any questions?'

NOTES

EVALUATION ACTIVITIES:

1. Ask a Kabiye whom you know outside the class: Tʊmɩyɛ nɖi nlakɩ? 'What do you do?' or Wɩlɩm tʊmɩyɛ nɖi nlakɩ yɔ. 'Describe your work.' Then tell it back to your friend. Ask for your friend's appraisal of how much you understood.

2. How many jobs or roles in the community can you name? Can you say a sentence or two about each?

3. Tell a Kabiye friend about the jobs or roles you expect people to be holding in the community where you will be placed. Ask your friend if your description is plausible or not.

4. Write your own assessment of your achievement of the objectives of this lesson below.

Basic Objective:

Supplementary Objective:

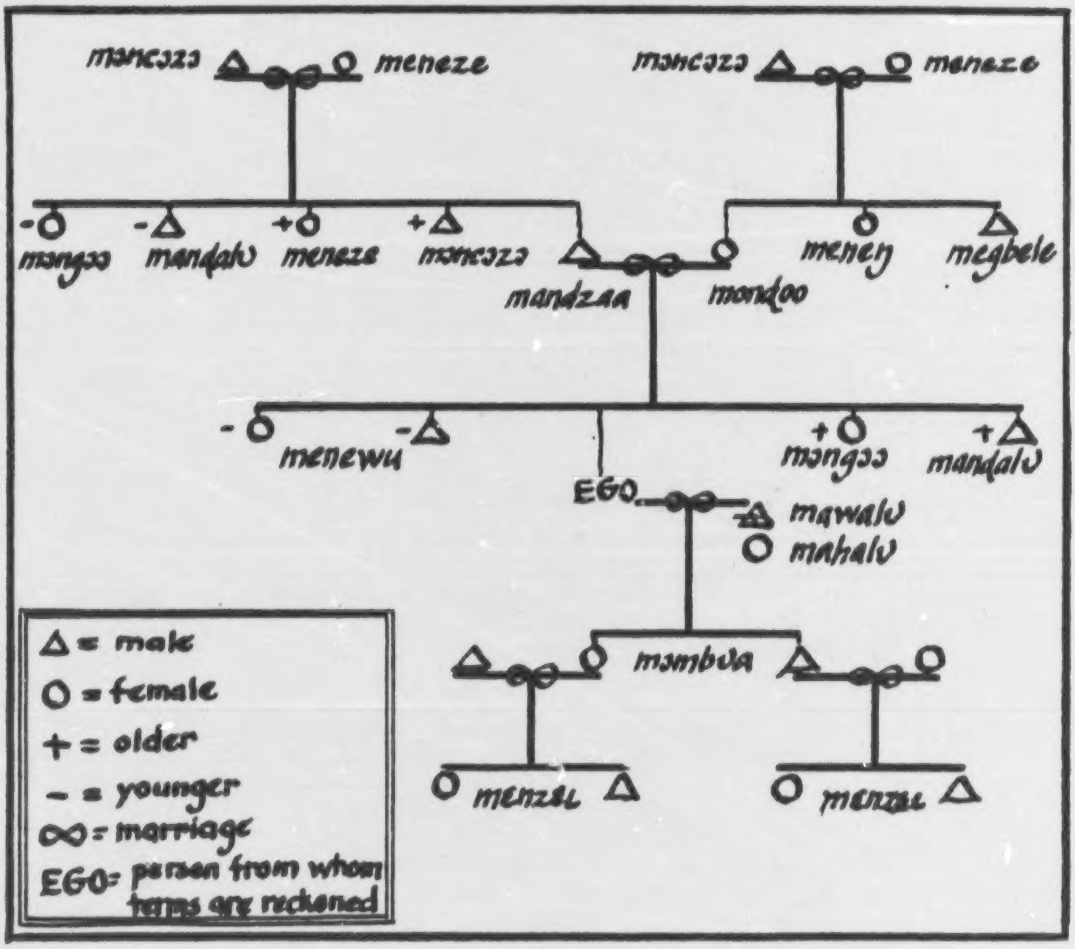
SPECIAL LESSON III

INTRODUCTION

The Kabiye kinship system is relatively complex, so we will present only the basic terms in this lesson. The complete system along with cultural notes explaining some important features operating in this system is shown in more detail in the Special Skills Handbook. You should be aware that kinship plays a far more important role in African society than it does in our own, so you should familiarize yourself with its main features.

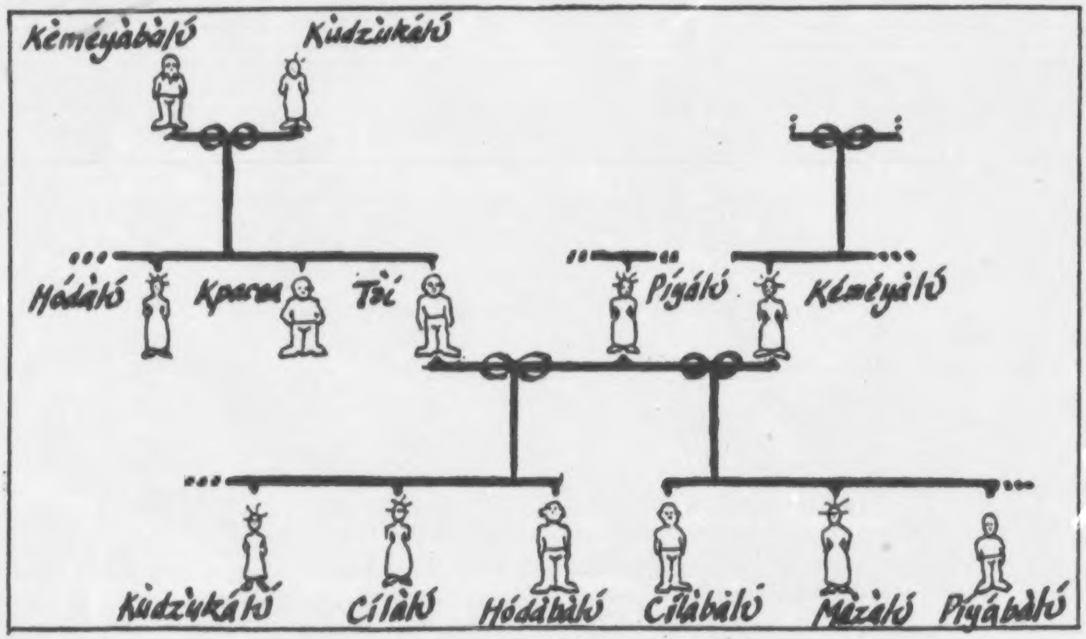
There is one chart in this lesson. Terms for in-laws, multiple wives and other extended family members will be found in the Special Skills Handbook. EGO on the chart below may be either male or female. The only difference between male and female EGO in these basic terms is that a male's spouse is called mahalʋ and a female's spouse is called mawalʋ.

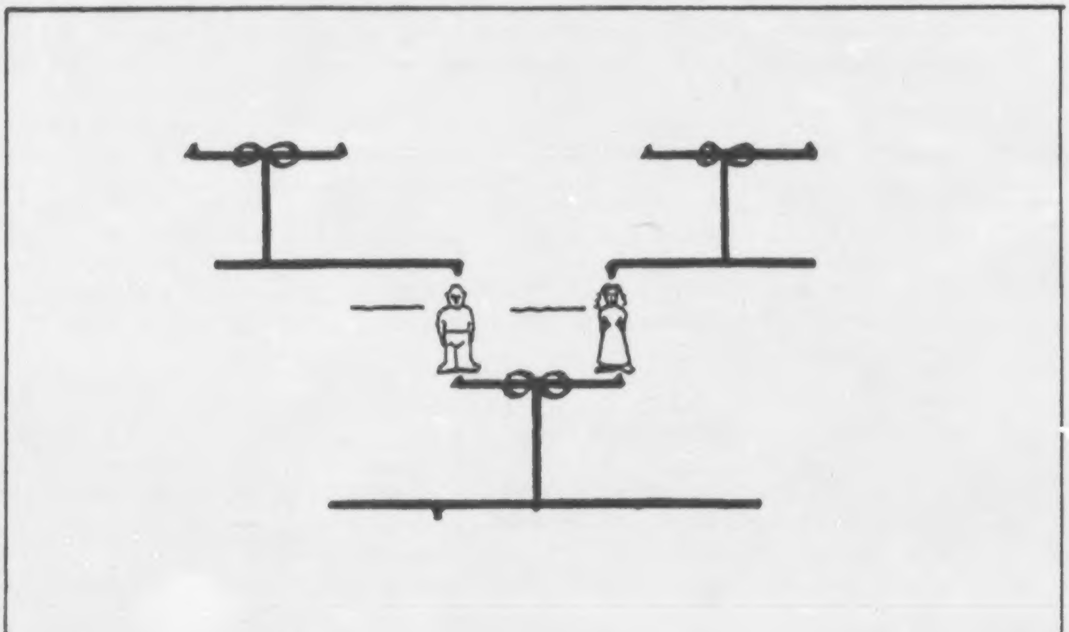
BASIC TERMS


mɔncɔzɔ
meneze
mɔncɔzɔ
meneze
-
mɔŋgɔɔ
-
mandalʋ
+
meneze
+
mɔncɔzɔ
mandzaa
mɔndɔɔ
meneŋ
megbele
-
menewu
-
+
mɔŋgɔɔ
+
mandalʋ
EGO
mawalʋ
mahalʋ
mɔmbʋa
menzɛɛ
menzɛɛ
Δ = male
O = female
+ = older
– = younger
∞ = marriage
EGO = person from whom terms are reckoned

ADDITIONAL WORDS AND PHRASES:

Canzi ke Nne walʋ.	Canzi is Nne's husband.
Canzi ke Nne _____.	Canzi is Nne's _______.
_____ ke Nne _____.	_____ is Nne's _____.
_____ ke _____ _____.	_____ is _____ _____.
_____ ne _____ pɛgɛ cedzewiye.	_____ and _____ are related.
ŋwɛna _____ ɛzɩma?	How many _____ do you have?
Ña nɛ _____ ɛwɛ ɛzɩma?	How are you and _____ related?
Ma nɛ _____ ɖɩgɛ _____.	_____ and I are _____.
_____ kɛ _____.	_____ is _____.
ŋwɛna _____ nabɛyɛ?	Do you have any _____?
_____ wɛna pɩnzɩ ɛzɩma?	How old is _____?
mandzaa cɔlɔ lɛ	on my father's side
monɖoo cɔlɔ lɛ	on my mother's side
ɛwɛɛ	living
ɛzɩba	dead
cikpelu	young
sɔsɔ	old
cedzewiye	family
mandzaa nɛ monɖoo	my parents
ɖom	twin
mɔyʋnɖoŋ	my co-wife
mɛɛtɩ	my relative by marriage
mɛñɩnʋ	my relative by birth


Kèméyàbàlʋ́
Kùdzùkálʋ́
Hódàlʋ́
Kparea
Tɔ̀í
Píyálʋ́
Kéméyàlʋ́
Kùdzùkálʋ́
Cílàlʋ́
Hódàbàlʋ́
Cílàbàlʋ́
Mázàlʋ́
Píyábàlʋ́



SPECIAL LESSON III

ACTIVITIES:

1. The kinship chart shows the names which Kabiye use for their relatives. Answer the following questions using these charts.

   For male EGO:

   What does your kɔɔ call you?
   What does your caa call you?
   What does your pʋa call you?
   What does your ɖoo call you?

   For female EGO:

   What does your walu call you?
   What does your ɖoo call you?
   What does your caa call you?
   What does your eze call you?

   Use the form: ñɔgɔɔ yaaŋ suwe? Mɔngɔɔ yaam se _____. Ask your teacher to help you supply the correct possessive adjectives for these kin terms. You should also note that these questions may have more than one answer.

2. Look at the tree diagram of a Kabiye family on the previous page. Describe the relationships between the various people. You may use any one person as the starting point.

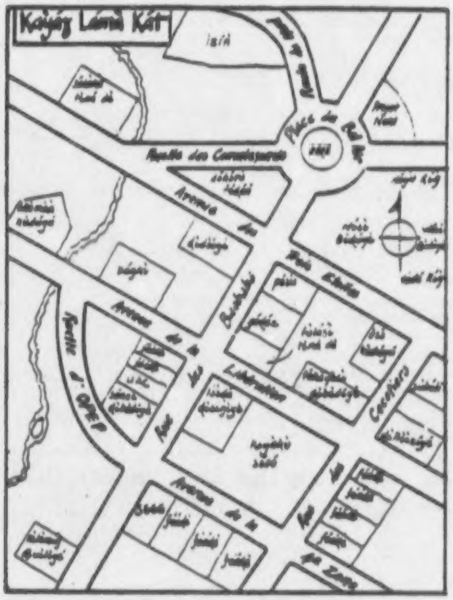
3. Have your classmates assume the roles of different kin. Introduce these people to a third party using the introductions you learned in Lesson Two. Ask your teacher whether you showed the proper behavior toward each relative during the introduction.

4. Trace your own family using the empty tree diagram on the previous page. Make up a Spiel about your family.

5. Ask a Kabiye acquaintance if people who have the same kin term are expected to act in the same way toward him or her and whether your acquaintance is expected to act in the same way toward the people who share a kin term. Some examples are discussed in the CULTURAL NOTES. Why do you think that Kabiye act in similar ways to people with the same kin terms?

ƐYAA WɩLƱƱ ƉɩNƉɩ ŋWƐYƆ

TELLING PEOPLE WHERE YOU LIVE



Lesson Seven - Kpɛlɛkʋʋ Lʋbɛtʋ

OBJECTIVES

Basic Material:

To be able to give and understand directions.

Supplementary Material:

To be able to give and understand a complicated series of directions.

BASIC MATERIAL (Dialogue):

Corinne: How are you doing?

Hodalu: OK. How about you?

Corinne: Not bad. What about the family?

Hodalu: They're fine.

Corinne: Listen, where are you living now?

Hodalu: On the Ketao road near the taxi station.

Corinne: When did you leave Lome?

Hodalu: Yesterday about four and I arrived here at nine.

Corinne: Can you show me the way to your place?

Hodalu: Sure, it's not far from here.

Corinne: How far is it?

Hodalu: About two kilometers.

Corinne: OK, let's go there.

Hodalu: Sure, first we take the road down this hill, then cross the intersection, go past the taxi station and we're there.

CULTURAL NOTE

Outside the large cities and sometimes in them as well, street names are not used by people to give directions or to tell you where to find something. Instead various landmarks play this role. Some of the kinds of landmarks which you will encounter in northern cities are found on the illustration for this lesson. In the countryside, both natural and man-made landmarks serve as guides. Large trees, such as baobabs, kapoks and oaks, thickets, fields and streams are natural landmarks. Terraced fields, paths, fences, housing compounds and other buildings are man-made landmarks. Compass directions are seldom used.

TƆM KAĐξ ND8:

Corinne: Ñiŋazi ni?

Hodalu: Alafia. Tɔnu wɛ mbu lɛ?

Corinne: Alafia. Pia wɛ mbu lɛ?

Hodalu: Alafia.

Corinne: Taŋ, le ŋwɛ lɛlɛyɔ?

Hodalu: Mɛwɛ Kιdaw numaw daa lɔɔɖa ɖisιŋιyɛ cɔlɔ.

Corinne: Đɔye ŋkuya Lιma?

Hodalu: Đeɖe ɛzι ñιɣtu nanza yɔ, nɛ mandalι cιna ñιɣtu naku.

Corinne: Mbιzu ŋwιlιm ñɛdɛ numaw na?

Hodalu: ξɛ, pιfɛι poluŋ nɛ cιna?

Corinne: Pιwɛ kpιtaŋ ɛzιma nɛ cιna?

Hodalu: ξzι kpιtaŋ naalɛ yɔ.

Corinne: Tɔ, ɖiwolo peeɖe.

Hodalu: ξɛ, kadzalaɣ lɛ ɖitiki pιyɔ kana ɛlɛ ɖιtɛzι numandaya ɖιɖɛ lɔɔɖa ɖιsιŋιyɛ yɔɔ ɛlɛ ɖιdala peeɖe.

TƆM KιSOZιT8:

ɛ̀sɛ́ndàà	forwards
wáyìdàà	backwards
hádɛ̀ yɔ̀ɔ́	lower side
pìsúù	turn around
tìŋ cìná	go this way
tìŋ péèɖè	go that way
Lìmà nɛ̀ Vògá pɛ̀hɛ̀kúdàà	from Lome to Vogan

ACTIVITIES:

1. Memorize just one part of the dialogue. Say your part in front of: A) your teacher, B) your class as a whole or C) one of your classmates who will read the other part.

2. Work with a classmate and memorize one of the roles in the dialogue. Then act it out in front of the class.

3. Make up a new dialogue using the map of Lama Kara. Act out this dialogue with another student while your classmates look at the map to observe what is going on. You don't have to memorize the dialogue this time.

4. Review what happened to your Characters in Search of an Author in Lesson Four. Place a copy of the map of Kara Lama on a surface to which pins can be attached. Using name tags or other markers attached to these pins to show the location of the characters, have them go around Kara Lama on various missions. Some students can act out the characters for a while. Then "freeze" the game. Your teacher can then ask all of you about the locations of various characters and what they are doing, keeping as much as possible to the vocabulary of this and previous lessons.

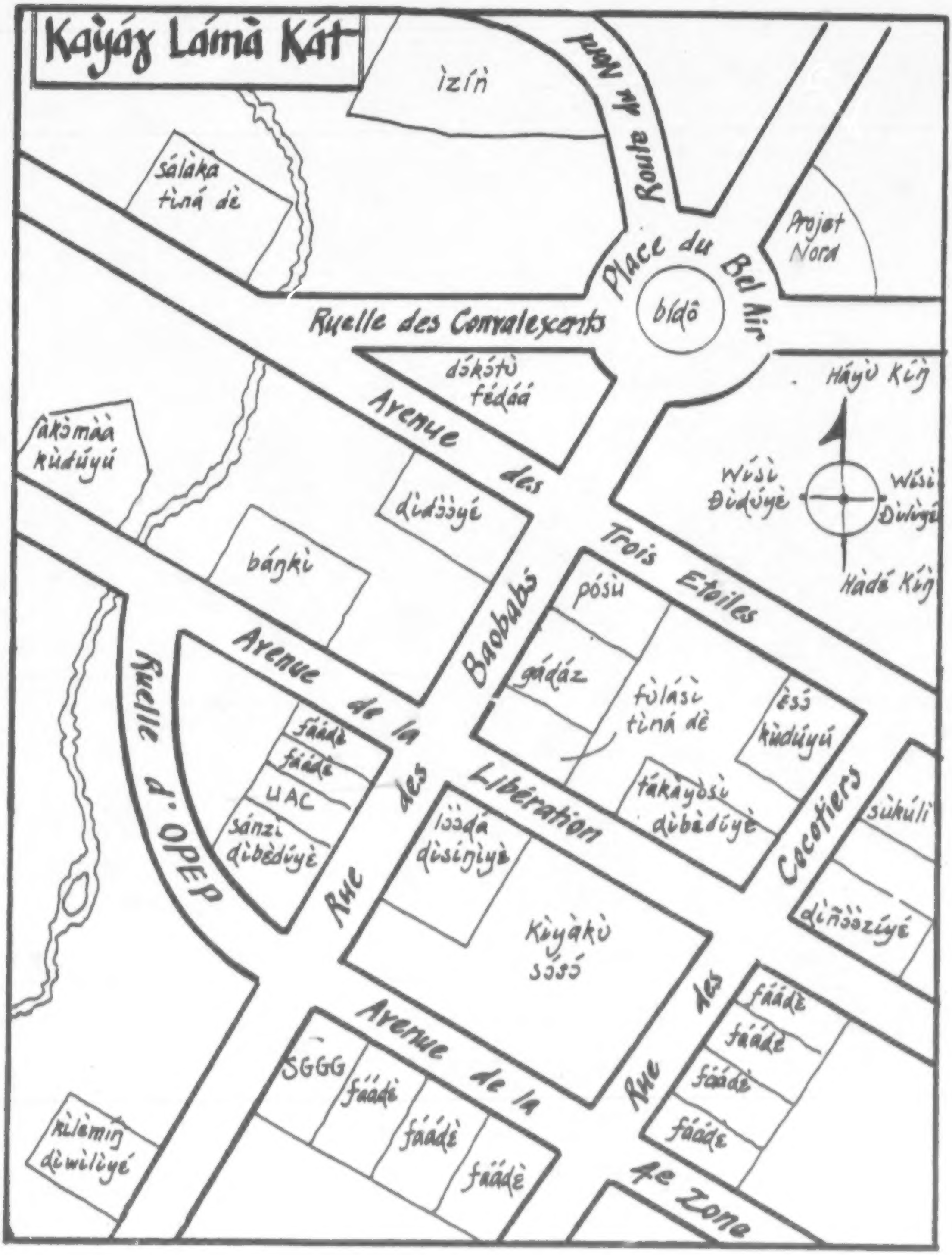
5. Take any two points on the map of Kara Lama. Explain to a classmate how to get from one point to another.

6. Draw a map of your own using landmarks found in the countryside. If you don't know the names for them, ask your teacher. Have a fellow student trace the direction with a fingertip or a pencil. If your classmate makes a wrong turn, repeat your instruction until he or she goes the right way. You might also do this with the map in the book.

GRAMMAR NOTES

1. Time is indicated by nɩ́ɣ̀tʊ̀, 'o'clock' or 'bells', and the number.

2. Aspect plays a very important role in Kabiye. Verbs are usually marked for completed or uncompleted action. In English, for example, 'I come every day at three o'clock' contrasts with 'I am coming now.' The first implies a series of completed actions while the second refers to an action in progress. Although both languages use aspect, you must pay attention to the contexts in which it is used. Note the last sentence, ɖìtìkì, 'we go down' (imperfect), ɖɩ̀tɛ́zɩ́, 'we cross' (imperfect), ɖɩ̀ɖɛ̂, 'we go past' (imperfect), but ɖɩ̀ɖàlá, 'we have arrived' (perfective). The last verb is perfective because it is not until the end of the sequence of events that the action is viewed as complete.


Kaỳáɣ Lámà Kát
Route du Nord
ìzíǹ
sálàka tɩ̀ná dɛ̀
Place du Bel Air
bɩ́ɖô
Projet Nord
Ruelle des Convalescents
ɖɔ́kɔ́tɔ̀ fɛ́ɖáá
Háyʋ̀ Kɩ́ŋ
Wɩ́sɩ̀ Đɩɖʋ́yɛ̀
Wɩ́sɩ̀ Đɩlɩ̀yɛ̀
Hàɖɛ́ Kɩ́ŋ
ákɔ̀màà kʋ̀ɖʋ́yʋ́
Avenue des Trois Etoiles
ɖɩɖɔ̀ɔ̀yɛ́
báŋkɩ
Rue des Baobabs
pósʋ̀
gáɖáz
fʋ̀lásɩ tɩ̀ná dɛ̀
ɛ̀sɔ́ kʋ̀ɖʋ́yʋ́
tákàyɔ̀sɩ ɖɩbɛ̀ɖɩ́yɛ̀
Avenue de la Libération
Ruelle d'OPEP
fáádɛ̀
fáádɛ̀
UAC
sánzɩ ɖɩbɛ̀ɖʋ́yɛ̀
Rue des Cocotiers
sʋ̀kʋ́lɩ
ɖɩñɔ̀ɔ̀zɩ́yɛ́
lɔ̀ɔ̀ɖá ɖɩsɩ́ŋɩ̀yɛ̀
Kɩ̀yàkʋ̀ sɔ́sɔ́
Avenue de la 4e Zone
SGGG
fáádɛ̀
fáádɛ̀
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fáádɛ̀
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fáádɛ̀
fáádɛ̀
kɩlɛ̀mɩŋ ɖɩwɩlɩ̀yɛ́

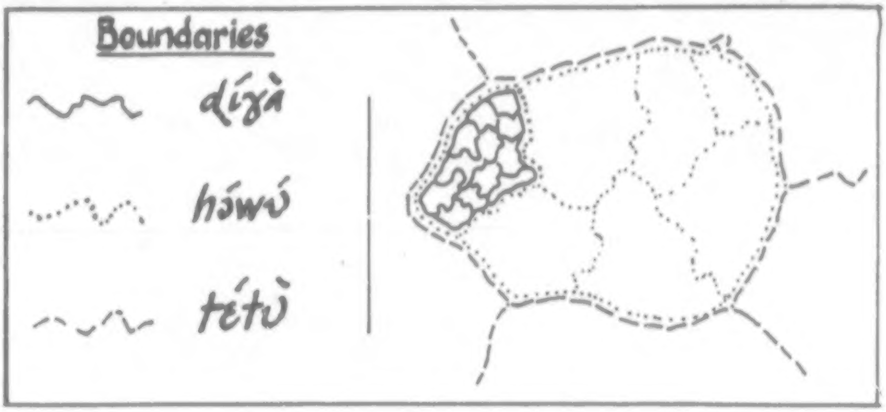
SUPPLEMENTARY MATERIAL (Narrative):

How To Get To My Place From Lama Kara

When you arrive in Lama Kara you go to the taxi station on the Ketao road. There you take a taxi which goes to Tchitohao and Pia. You have to pay about 100 CFA. The taxi will take you to the Yade mission, then tell the taxi driver you're getting off at the garage. Leaving that point you take a right on the path. Keep going straight until you reach a fork. There's a grinding mill there. Take the path on the right and go into the Yade market. As you leave the market take a right on the path as if you were going towards the Bohou market. Look left then you'll see some big houses. My house is there.

CULTURAL NOTE

In cities and towns of Togo, a neighborhood is usually referred to by the French term *quartier*. In the rural areas of Kabiye country, land is divided according to a real or fictive kinship hierarchy. Each of the three levels in this hierarchy has one man in an authority position. At the lowest level is the ɖɩ́ɣà, 'family land'. This can be equated to the compound and its farmland. Up to two or three generations of a patrilineage inhabit this land. Fifteen or twenty of these units go together to form a hɔ́wʊ́, 'extended family land'. This land derives from a patrilineal ancestor of four to five generations removed. About fifteen of these units comprise a tɛ́tʊ̀, 'lineage land', which derives from an ancestor of many generations ago. The tɛ́tʊ̀ was equated to a *canton* during the French occupation. This hierarchical structure is intimately involved in political and land tenure conflicts. Each higher level serves as a kind of 'court of appeal' for disputes unresolved at lower levels.



SιNAW TƆM:

Mbu Nla nε Ndalι Mεndε Yee Nlιna Kayaɣ kɔyɔ.

Ndaluu Kayaɣ lε ŋwolo lɔɔɖa ɖιsιŋιyε Kιdaw numaw daa. Peeɖe ŋkpakuu lɔɔɖιyε nɖι ɖiwoki Cicaw nε Piya yɔ. Pamuuŋ εzι mιnιu yɔ. Lɔɔɖιyε wokinaŋ Yadε fadanaa dε le ŋheyi lɔɔɖιyε sayu se ntιkι lɔɔɖa ɖιñɔɔzιyε. Nlιw peeɖe lε ŋkpaɣ nιwaŋ yɔɔ numaw.Dε saa nε ŋwolo ndalι numayιsa. Ñιɣyu nakuyu wε peeɖe kpaɣ numaw ŋgu kuwε nιwaŋ yɔo yɔ nε nsuu Yadε kιyaku daa. Nlιw kιyaku ñuw yɔɔ, lε nɖaanι kpaɣw niwaŋ yɔɔ numaw εzι ŋwokina Pɔwu cιla daa kιŋ. ŋcɔŋna nιmιyε yɔɔ lε nnaɣ ɖιsι sɔsɔsι nasιyι peeɖe. Mεndε lε peeɖe.

GRAMMAR NOTE

In this lesson both in the dialogue and on the map there are a number of words which mean '____ing place'. These nouns are formed by sandwiching a verb stem in between ɖι- and -yε (or ɖi- and -ye) such as: ɖιdooyε, 'eating place,' ɖιsιŋιyε, 'stopping place, station,' ɖιñɔɔzιyε, 'repair place,' ɖιbεdιyε, 'selling place, shop,' ɖιwιlιyε, 'teaching, showing place, movie theater,' ɖibimlye, 'burial place,' ɖikotiye, 'bending place, mold.' A low tone at the end of the stem means that the tone on the final syllable -yε/ye is high and a high tone at the end of the stem means that it will be low.

ACTIVITIES:

1. Listen to your teacher read the narrative several times to understand it fully. If you do not, ask your teacher questions about words and grammatical forms.

2. When you think you understand the narrative, try extracting key words which will form a skeleton of the whole. For example: Lama Kara, Ketao road taxi station, Tchitchao-Pya taxi, Yade mission, etc. Then try to reconstruct the narrative using these key words.

3. Take out the key words from the narrative and substitute new key words of your own invention for them. Use this framework of new key words to construct a new narrative. If you can't think of words to substitute, ask your teacher for help.

4. Say the narrative to yourself. When you have memorized it, deliver it in front of your classmates as your teacher did. Answer your classmates' questions.

5. Ask your teacher to draw a map of his or her area showing the cultural divisions discussed in the previous CULTURAL NOTE. Work up a set of directions which you can use to tell someone else how to get from one place to another.

ANECDOTE

Toi's father used to buy pigs in Vogan to sell in Lome. He called the place Avoga. Other Kabiye call it Voga. Toi's father heard about soldiers from Togo going to fight far away. He called that place general. Other people call it Senegal.

NOTES

EVALUATION ACTIVITIES:

1. At the end of a class, have your teacher give you directions to a certain place, starting from the classroom. Leave the classroom one by one after you think you have understood the directions. At the "certain place" your teacher could have a friend who works or lives there, whose name could be brought back as "evidence". Other "evidence" could be the name of a shop, a product sold there, or something else which could be found there.

2. Show the map of Kara Lama to a Kabiye acquaintance. Ask your acquaintance to explain how Kara Lama differs from Lama Kara. Collect at least five dissimilarities. Have you understood them all? Explain them to the class. Have your classmates understood?

3. Ask yourself about your weaknesses in this lesson. Write them down. Ask your teacher to apply the correct linguistic medication. Has the therapy been successful?

4. Use the instructions for Activity 6 following the basic material. Ask a Kabiye you know to give you directions from one point to another on the illustration. Follow with a pencil point or a fingertip. Can you do it?

5. Have you satisfied the objectives of this lesson? Write your evaluation below. What other objectives could perhaps be included in this lesson?

Basic Objective:

Supplementary Objective:

Tɩ CƆNAW ƐZɩ TƆM KPƐLƐKɩYƲ NƐ SɩNAW PƆZƲƲ

IDENTIFYING YOURSELF AS A LANGUAGE LEARNER AND ASKING FOR ASSISTANCE

Lesson Eight - Kpɛlɛkʋʋ Lʋtɔzɔtʋ

OBJECTIVES

Basic Material:

To be able to talk about your language learning experience and to be able to make statements and ask questions which will facilitate self-instruction.

Supplementary Material:

To learn how to get others to be patient with you and to help you learn Kabiye.

BASIC MATERIAL (Recitation)*:

I came to Togo in __________.

I was taught Kabiye __________.

I studied it for ___________.

Now I _________ Kabiye ________.

If I ask someone, "What's a ______?" or "What does ______ mean?" or someone asks me, "How long did it take you to learn?" I _________ understand.

If I don't understand, I say, "I don't understand" or "I'm just learning Kabiye."

I want to speak Kabiye like a native.

CULTURAL NOTES

1. When you make it known among Kabiye in your community that you are trying to learn their language, the general reaction will be very favorable. Most Kabiye will be complimented by your efforts, but you should also be prepared initially for a large audience. The reason for this is that Kabiye will want to assess your proficiency in their language. In one-to-one conversations, older, more traditional Kabiye will often interrupt and attempt to correct your speech immediately. Younger, more educated Kabiye will most likely listen patiently, trying to understand what you have to say and save their corrections for later, after you have finished talking. The intention of these corrections is to allow you to improve your Kabiye.

2. As a language learner, it is important to know that in the Kabiye community, older members are known for carefulness and slowness in speech. For a beginning language learner, this can be a real boon to you. As an example, in slow speech a Kabiye will say ɛñɩnʋ, 'his', in slightly faster speech ɛñɛnʋ and in rapid speech ɛɛnʋ. It is wise for you to become accustomed to different kinds of speakers.

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*Some of the more basic expressions which can be used to help you control the flow of a conversation are found in Lesson 3. See Teacher's Handbook, page 23 for a description of the Recitation technique.

TƆM KAƉƐ NDƱ:

Moŋgɔma Togo ____.

Mɛŋgbɛlɛka Kabɩyɛ tɔm ____.

Pawɩlam tʋ ____.

Lɛlɛyɔ ____ Kabɩyɛ tɔm ____.

Yee mɔmbɔza nɔɔyʋ se "Ɛbɛ lɛ ____?" ____ "tɔbʋ suwe?" yaa yee nɔɔyʋ ɛbozam se "Alawatʋ ɛzɩma ŋgbɛlɛkɩna tʋ?" kɔyɔ, ____ manɩ pɩdaa.

Yee maabɩzʋʋ manɩ pɩdaa kɔyɔ, mɔyɔɔdʋʋ se "Maabɩzʋʋ manɩ pɩdaa yaa "Lɛlɛyɔ mɛŋgbɛlɛkʋʋ Kabɩyɛ tɔm."

Mandzaɣ se mɔyɔɔdɩ Kabɩyɛ tɔm ɛzɩ Kabɩyɛtʋ.

TƆM KɩSƆZɩTƱ:

kpɩ́tàw, kpɩ́taŋ	week	càmìyè	very well
fènáɣ, fènásì	month	ɖɛ́ẁ	well
pɩ́náɣ, pɩ́nzì	year	m̀bú	comme çi, comme ça
sùkúlì dàá	in school	cɛ̀kʋ̀ʋ́	in a broken manner
stage ɖéɖè	in training		
màndábəláà cɔ́lɔ̀	from friends		
nɛ̀ yɔ̀ɔ̀dʋ́ʋ̀ nɛ̀ Kabìyɛ̀mbà	by talking to Kabiyes		
ñɩ́ɣyú, ñɩ́ɣtʋ̀	hour		
mɔ̀yɔ́ɔ̀dʋ̀ʋ̀	I speak		
mɛ̀nɩ́wʋ̀	I understand		
màŋgálʋ̀ʋ̀	I read		
màmáwʋ̀	I write		

EDUYE:

Háɣ̀ kɩ́yɛ́laɣ̀ hìkúnà mɔ̀ɔ́yɛ̀.

ACTIVITIES:

1. Listen to your teacher's recitation. When you have understood it, make up a recitation of your own with your teacher's help using the ADDITIONAL WORDS provided below the recitation. Practice it and then present it to the class.

2. Using one of your classmates' recitations as a basis, change all of the 'I' forms to 'you' forms and then try to say it back to your classmate.

3. Find out some more words in Kabiye which might be helpful in a conversation about learning the language, such as 'mistake,' 'be patient,' 'correct,' etc. and add several more lines to the recitation.

4. Practice your recitation at home until you can say it perfectly. Give yourself a reward.

5. Ask your teacher to change the recitation to a narrative by changing all the 'I's' to 'he's' or 'she's.' Then ask questions about sections you don't understand.

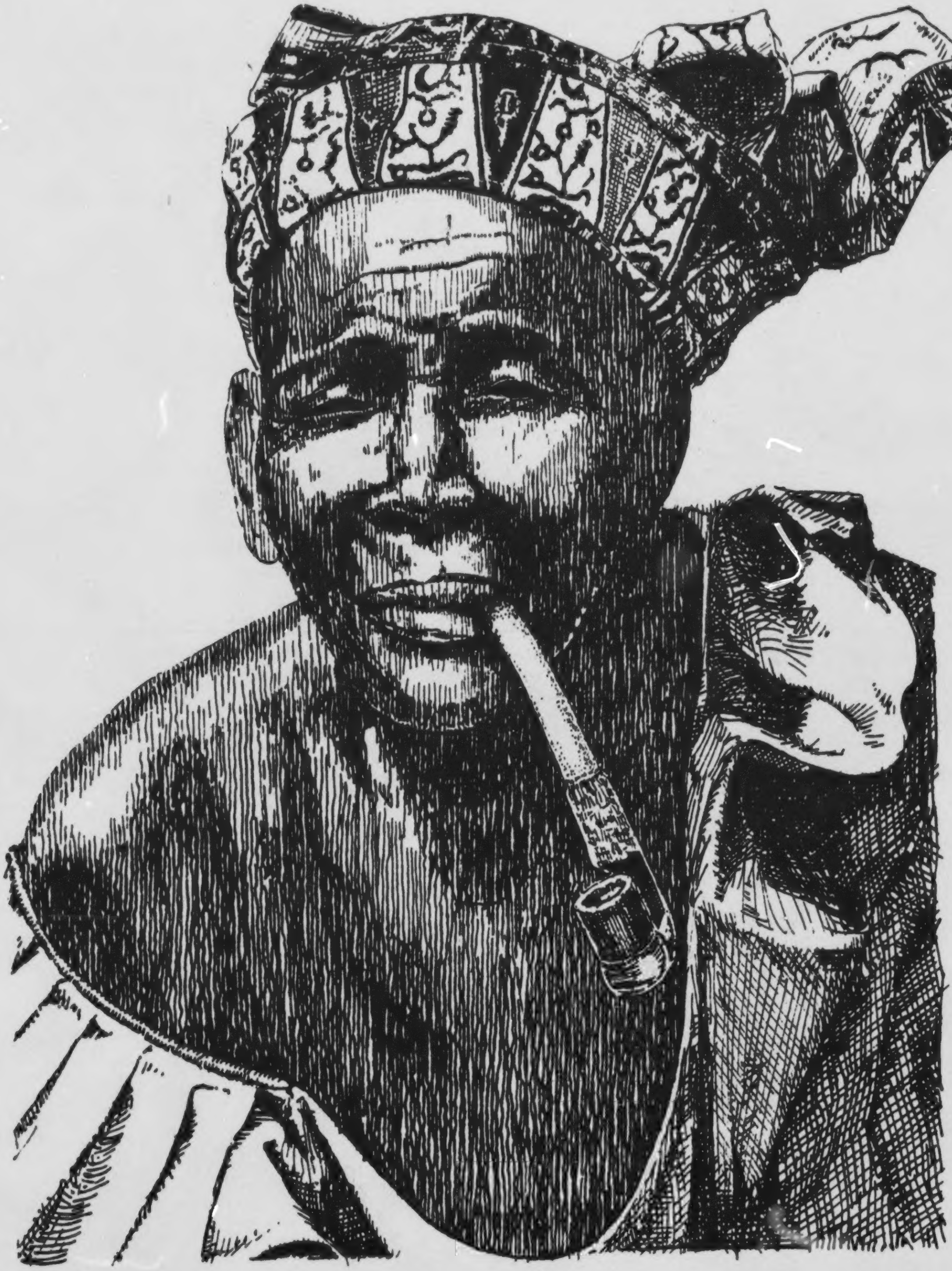
GRAMMAR NOTES

1. Conditional clauses, like those beginning with 'if' in English: 'If I don't join the Peace Corps, then maybe I can earn lots of money' take the following form in Kabiye: Yee I don't join the Peace Corps kɔyɔ, then...etc. The condition is bracketed by yee and kɔyɔ, the former at the beginning of the clause, the latter at the end.

2. Kɔyɔ is also used to mean 'ago.' Note the word order fenaɣ kuɖuma kɔyɔ, 'week one ago.'

3. If the kɔyɔ meaning 'ago' occurs at the end of a conditional clause, it is dropped and the kɔyɔ which brackets the 'if' clause is retained. Thus, 'if I had understood it a month ago' is yee maabɩzaa manɩɩ pɩdaa fenaɣ kuɖuma kɔyɔ, ...

4. Note that the indirect object pronoun is attached to the end of the verb and the direct object is separate: Pɛcɛla-m ɩ, 'they-gave-to-me her,' 'they gave her to me.' Indirect objects may also be expressed through the use of serial verbs, discussed in the Grammar Handbook, Lesson Nineteen.



SUPPLEMENTARY MATERIAL (Narrative):

When a Peace Corps Volunteer wants to learn Kabiye, there will always be a number of Kabiye willing to help. Kabiye friends will gladly correct mistakes and rephrase sentences. The volunteer can also ask friends to be patient and he or she can ask them for corrections. Kabiye are not offended when someone asks for help in learning their language. They're not offended either if the volunteer asks them not to use French.

CULTURAL NOTE - SHOWING APPRECIATION

Some people may give you a great deal of assistance, whether in learning Kabiye or in other ways. There are two ways of expressing appreciation: thanking the person and delivering a gift. With a higher status person like a chief, the thanks may be accompanied by a bow. Any of the following phrases, all roughly equivalent to the English 'thank you' may be used with anyone: nlabaalɛ, 'you have done it,' ña nɛ tʊmɩyɛ, 'you and work,' or ña nɛ kɔŋkaɖi, 'you and effort'. For major favors, delivering a gift and expressing thanks again at the home may be appropriate. The kinds of gifts which may be brought include eggs, yams, chickens, choukoutou. What is brought depends on the magnitude of the favor and also on what the person thanking can afford. The presentation of the gift is usually accompanied by a statement like 'I've brought this to greet you (or) to thank you.'

SɩNAW TƆM:

Yee laŋhɛzɩyɛ sɔɔlɩm tʋmɩyɛ laɖʋ caɣ se ɛkpɛlɛkɩ Kabɩyɛ tɔm kɔyɔ, ɛnaɣ Kabɩyɛmba mba pabɩzʋʋ pasɩnaɩ yɔ. ʖdabalaa Kabɩyɛmba nɔɔzʋʋɩ tɔm kʋyʋsʋtʋ pɔñɔɔzʋʋɩ ɖɔɖɔ tɔm mawʋ ne leleŋ. Laŋhɛzɩyɛ sɔɔlɩm tʋmɩyɛ laɖʋ bɩzʋʋ ɛbɔzɩ ɛdabalaa se peɖi suɖu ɛbɩzʋʋ ɛbɔzɩ wɛ se pɔñɔɔzɩɩ ɛtɔm kuyusutu. Kabɩyɛmba daa ɛɛwʋ yee nɔɔyʋ ɛbɔza wɛ se pasɩnaɩ Kabɩyɛ tɔm kpɛlɛkʋʋ. Padaa ɛɛwʋ ɖɔɖɔ yee laŋhɛzɩyɛ sɔɔlɩm tʋmɩyɛ laɖʋ ɛbɔza wɛ se padaa yɔɔdɩ faɖansɩyɛ tɔm.

EDUYE:

ʖsɩyɛ ɛɛkɛyʋ cɔɔ nɛ pɛw.

ACTIVITIES:

1. Listen to your teacher read the narrative and be sure that you understand it fully. Ask questions in Kabiye, or if you have to, in English, about word meanings, word forms and expressions.

2. Have your teacher ask you the following questions in Kabiye about the narrative: "how do Kabiye help you learn their language?" "who is more likely to interrupt you, younger or older people?" "what is the general Kabiye attitude about people learning their language?"

3. Replace the underlined sections of the narrative with other phrases to complete these sentences. Read your new version to the class. Be willing to answer questions about it.

4. Ask your teacher to expand the narrative by a few sentences once you have learned the original version. See if you understand the new sentences.

5. Summarize the narrative in twenty five words or less.

NOTES

EVALUATION ACTIVITIES:

1. Go out and record five instances of people using 'if' clauses with the construction Yee ... kɔyɔ. See how much of the information between the yee and the kɔyɔ you can remember. Bring your examples back to class. Have your teacher make them into grammatical sentences. How close to the actual sentences do you think you were on your first try?

2. Do the same thing this time with verbs which incorporate object pronouns. Again, bring your examples of the verbs that you heard to class. Get your teacher to explain their meaning if you don't understand.

3. Do some interviewing of Kabiye you know about their attitudes, about you learning their language. Do these attitudes correspond with those in the narrative? Or do they differ? Report your findings to the class.

4. Evaluate yourself as to your achievement of the objectives in the spaces provided below.

5. Rate your overall achievement in Kabiye thus far. What kinds of situations can you now handle: greetings, simple conversations, transactions, directions?

Basic Objective:

Supplementary Objective:

REVIEW

Before you move on to Unit Two, review your progress. You should have accomplished the basic objectives of each of the lessons. You may have also accomplished the supplementary objectives of each lesson. If you haven't done all the supplementary material, now might be a good time to do so. Take the time to check off the objectives that you can accomplish.

Lesson One - Greetings

Basic - To be able to greet a Kabiye using the appropriate formulae. _____

Supplementary - To be able to adapt to variants of the greetings. _____

Lesson Two - Introductions

Basic - To understand the basic formulaes used for introductions and to understand the cultural context of the introduction. _____

Supplementary - To understand how to introduce yourself in a situation where there is no one who can act as and intermediary. _____

Lesson Three - Continuing the Conversation

Basic - To be able to introduce a new topic if the conversation lags and to be aware of a number of useful expressions which will allow you to exercise some control over understanding a conversation. _____

Supplementary - To carry on a conversation about yesterday's trip. _____

Lesson Four - Telling People Where You're From

Basic - To understand a narrative and to be able to use some basic sentences about where a person comes from. _____

Supplementary - To be able to answer some basic questions about yourself. _____

REVIEW

Lesson Five - Talking About Languages People Speak

Basic - To be able to understand limited but spontaneous conversation about the languages someone speaks. _____

Supplementary - To be able to understand a controlled narrative about the language inventory of Togo. _____

Lesson Six - Asking People What They Do

Basic - To be able to ask about a person's job or role in the community and to understand that person's response. _____

Supplementary - To be able to use direct and indirect speech. _____

Lesson Seven - Telling People Where You Live

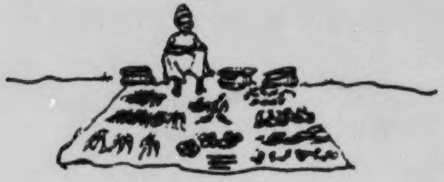
Basic - To be able to give and understand. _____

Supplementary - To be able to give and understand a complicated series of directions. _____

Lesson Eight - Identifying Yourself as a Language Learner and Asking for Assistance

Basic - To be able to talk about your language learning experience and to be able to make statements and ask questions which will facilitate self-instruction. _____

Supplementary - To learn how to get others to be patient with you and to help you learn Kabiye. _____



UNIT TWO
GETTING AROUND
COWU NƐ NLNOO

UNIT INTRODUCTION

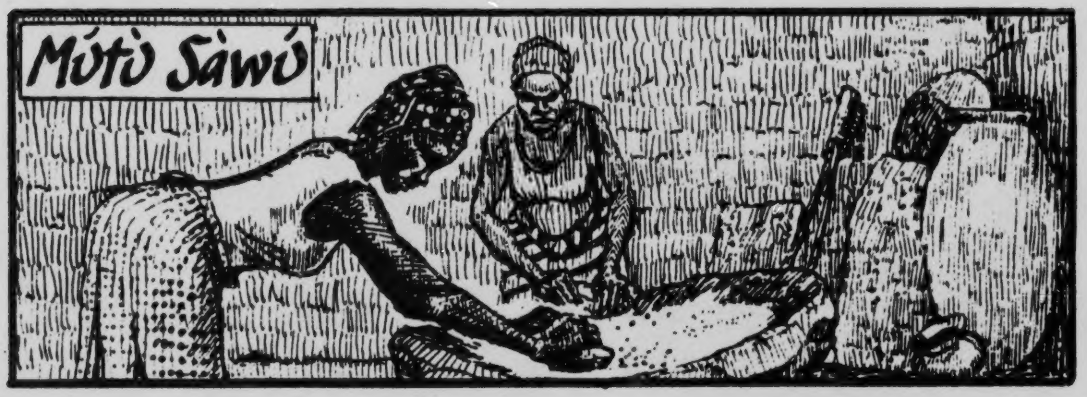
The eight lessons of this unit will help you settle into your new role in Togo. You will notice that a major them in this unit is the market, a place that will become an important place to you, just as it is for the people you live with. In addition, there are lessons dealing with the growing and eating of food, household objects and your role as a Peace Corps Volunteer. Althought you do not need to cover these lessons in the strict order in which they are presented in the unit, it is advisable to do at least the basic material from each lesson. Remember, that the special lessons, although supplementary in nature, contain lots of important information and should not be overlooked.

The lessons of Unit Two are:

Meals	Lesson 9
The compound	Lesson 10
Preparing to go to the market	Lesson 11
At the market	Lesson 12
Talking About the market	Lesson 13
Explaining the Peace Corps	Lesson 14
Farming	Lesson 15
Describing where things are located	Lesson 16

TƆƆNASɩ

MEALS



Lesson Nine - Kpɛlɛkʊʊ Nakʊtʊ

OBJECTIVES

Basic Material:

To be able to give instructions which describe a process.

Supplementary Material:

To be familiar with terms for common foods, eating customs and utensils.

BASIC MATERIAL (Operation)*:

Preparing Porridge

Grinding the flour:**

First, get some guinea corn or millet, take it into the entranceway area and grind a lot of it on the grinding stone.

Straining the flour:

Strain the flour into the wooden bowl.

Putting the pot on:

Put some water into the pot and place it on the fire. Add a little flour to the water. Heat this mixture to a rolling boil. Put some more flour in the pot, then stir. Cook the porridge thoroughly, then reduce the flame. Remove the pot from the fire.

Serving:

Serve the porridge in bowls.

CULTURAL NOTES

1. The husband usually eats near his house at his own eating place, separate from his wife and children who eat near the kitchen.
2. Only the right hand should be used for eating, since the left hand is customarily used for cleanliness in the bathroom.
3. There are usually two meals daily: lunch around 1 and dinner around 7. The same foods are usually eaten at both of these meals. Some Kabiye will eat a thin mixture of coarsely ground millet and water, called lifiduu, during morning working hours.

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*See Teacher's Handbook, p. 25.

**Nowadays, most Kabiye have their grain ground at a generator-powered grinding mill. If the mill grinds the grain well, there is no need for straining.

TƆM KAƉE NDƱ:

Mutυ Sawυ

Mulυm naŋυυ:

Kadzalaɣ lɛ, kpaɣ mɩla yaa mɩsɩ, wona kudzoŋ dɛɛ namɩyɛ yɔɔ nɛ nnaŋ puɖɔɔ.

Mulυm catυυ:

Kpaɣ cataɣ, catɩ mulυm mbυ paɣyuw daa.

Ɖewa tɩzυυ:

Ɖυ lɩm ɖewa daa nɛ nsɩ kɛ miŋ yɔɔ. Puli. Tɩzɩ kubulaɣ nɛ kawasɩ camɩyɛ. Ɖυ mulυm ɖewa daa, sa mutυ lɛ. Mutυ pɩwυ lɛ yotɩ mɩŋ, soli ɖewa.

Lowu:

Loo mutυ nɛ nɖu ñanzɩ daa lɛ.

TƆM KɩSƆZɩTƱ: (Write new words here):

ACTIVITIES:

1. Find out the names of all the kitchen implements used by the Kabiye for each part of the cooking process:

   A. Mʊlʊm

      1. Naŋʊʊ
      2. Catʊʊ

   B. Dewa tɩzʊʊ

      1. Puluu
      2. Wasʊʊ

   C. Mʊtʊ sawu

      1. Kubulaɣ pasʊʊ
      2. Mʊlʊm ɖuwu
      3. Sawu

   D. Lowu

   Report your findings to the class.

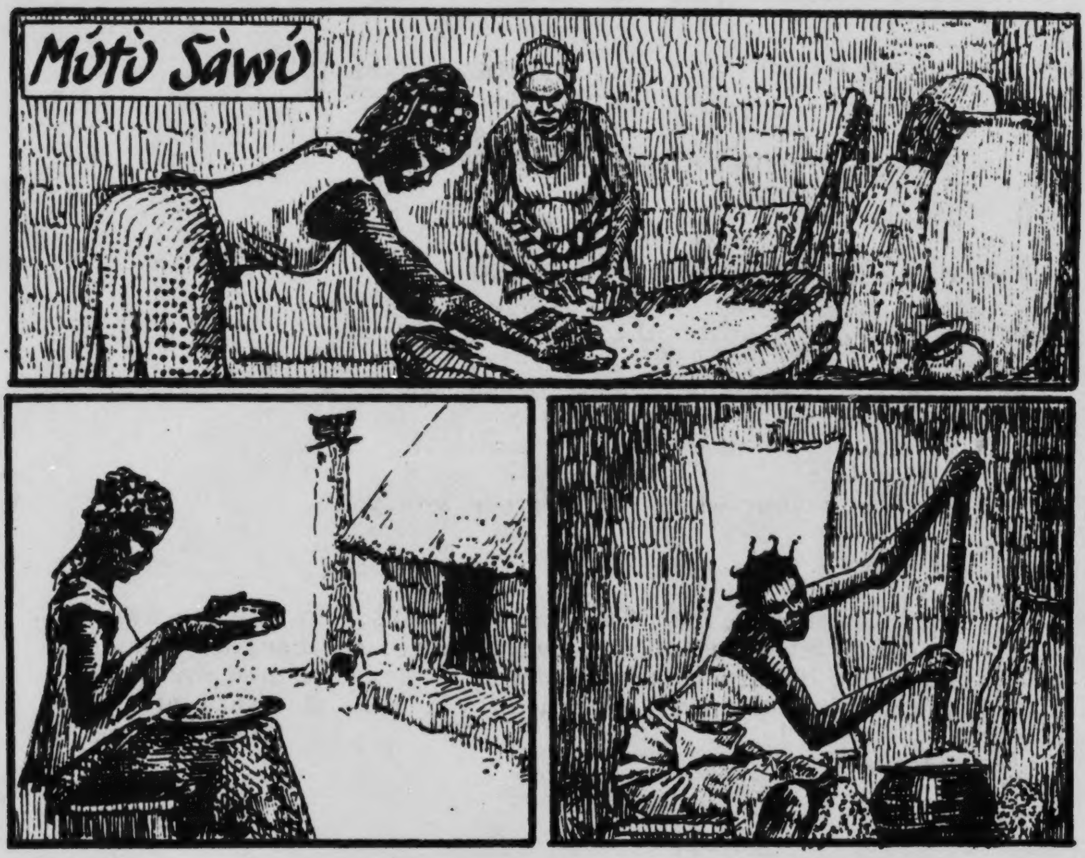
2. Try to arrange to eat a traditional Kabiye meal. Ask your hosts the names of everything that you eat. Tell your teacher about your meal.

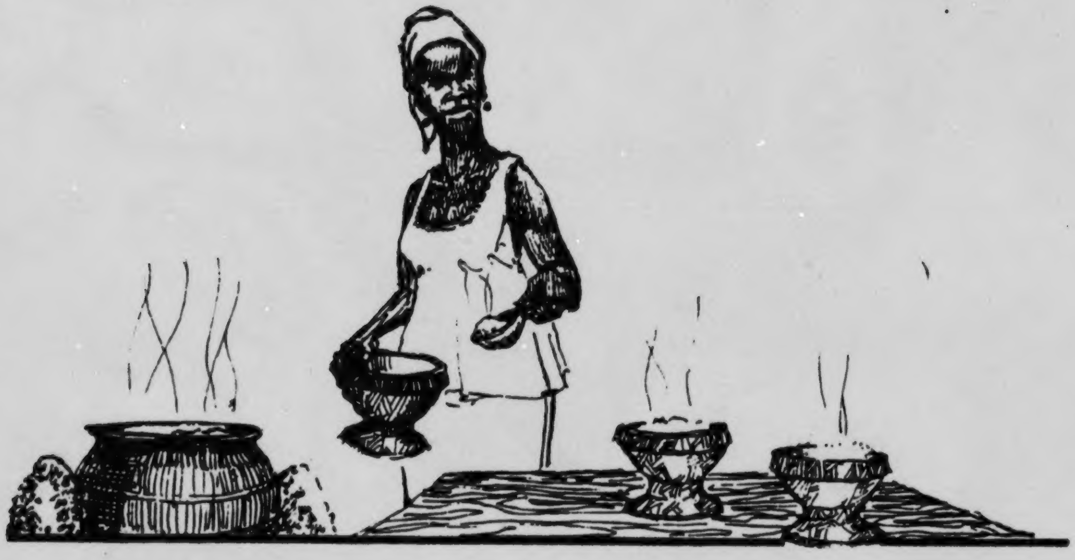
3. Ask a Kabiye friend to give you directions for making the sauce that goes with the porridge. Write this out as an Operation.

4. Any time that you do something that follows a sequence, try to think of a series of instructions in Kabiye which you could tell someone else so that he or she could also do it.

5. Act as if you were Julia Child demonstrating a recipe on TV. Change the set of instructions for the procedure in this lesson to a narration which will accompany it. If you don't have all the necessary implements, you can pantomime.

6. Make up a list of questions with your teacher's help to ask someone who is performing an Operation: What are you doing now? What are you going to do next? What did you just do? etc. Then ask questions of someone who has just given the demonstration and narration as in Activity 5.


Mútʋ̀ Sàwʋ́



SUPPLEMENTARY MATERIAL (Cummings Device with Characters in Search of an Author):

A: What do they call what you're eating?

B: They call it _______.

A: What's in the sauce you eat it with?

B: There's _________ in the sauce.

A: What other kinds of sauces do you make?

B: We make _____ sauce, _______ sauce, etc.

A: Why don't your wives eat together with you?

B: Because _______.

A: Well, in America the woman usually cooks, but she also eats with her husband and children. On second thought, sometimes the children eat separately. ... I notice that you're not drinking choukoutou. Why don't you drink it with meals?

B: Because _______.

SιNAW TƆM:

A: Payaɣ mbʋ ndɔkι yɔ suwe?

B: Payaɣ pʋ ______.

A: ʓbɛ wɛ ɖozi nzι ndɔkιna yɔ sιdaa?

B: ______ wɛna ɖozi daa.

A: Ɖozi lɛɛsι nzι ɖɔɖɔ ŋhiluu?

B: Ɖihiluu ______ ɖozi, ______ ɖozi, pikpaɣ pιɖɛɛ.

A: Ña nɛ ñɛhalaa ɛɛdɔkι ɖoli kudum suwe?

B: Mbʋpʋyɔɔ yɔ ______.

A: ŋŋŋ, Amɛrιka lɛ halʋ tιzʋʋna pιtɛ lɛ ɛ nɛ ɛwalʋ nɛ pιa podokιna. Nabuyu daa lɛ, widi kɔyɔ pιa tɔkιna nɖeke. ... Manaɣ se nñowʋ tukudu. Ndɔkι le nñɔwʋ pʋ suwe?

B: Mbʋpʋyɔɔ yɔ ______.

TƆM KιSƆZιTƟ:

máẁ	rice	kpàkpàyáx, kpàkpásì	fish
hɛ́yɛ̀, hɛ́ɛ̀	yam	kòŋgòlòmíɖɛ, kòŋgòlòmìlá	snail
ɛ̀yàbìyɛ̀, àyàbá	plaintain, banana	tìndìné	bean tamale
kpɛ́kpɛ̀wʋ́, kpɛ́kpɛ́ŋ̀	taro, cocoyam	kátɛ̀ndɛ́yʋ́	bean tortilla
ḿbɔ̀m̀	cassava	kákáyàx, kákáyísì	bean doughnut
sónè, sóná	bean	ɖɔ́m̀	salt
káábú, káábúnà	onion	kpɛ̀nzʋ́	pepper
tʋ̀mátì	tomato	kpɛ̀ŋgbɛ̀ká, kpɛ̀ŋgbɛ́sì	mushroom
cótʋ̀	mustard	kàdàyàx	baobab leaves
mánɛ̀, màná	okra	kómàx	kapok leaves

ACTIVITIES:

1. Review the greetings used in Lesson One to provide a natural beginning to the conversation which takes place over a meal.
2. Write all new words learned in conjunction with this lesson under TƆM KɩSƆZɩTƐ.
3. Develop further the characters who last appeared in Lesson Four by integrating them into this lesson. Your teacher can act as the person being questioned. After hearing your teacher's responses, you may then assume the character who answers the questions.
4. Ask your teacher to evaluate what you and other characters say in terms of cultural appropriateness. Is the character who is obviously the outsider asking too many questions? The wrong questions?
5. Think of one or two more lines which could be added to the meal time conversation.
6. In pairs, take turns describing the other's characters. Then one of you can describe the other's character to the rest of the class.
7. Summarize the characteristics of each of the characters as they have evolved thus far. Keep notes in Kabiye for future reference.

GRAMMAR NOTES

1. In the English sentence 'What do they call what you're eating?' the word 'what' occurs twice, once as an interrogative word and once as a relative pronoun. Note that in Kabiye the same word cannot be used for both functions. M̀bú is used as a relative pronoun and súwé as an interrogative word. Note that súwé may also have other meanings as in a subsequent sentence where it means 'why'. Can you find that sentence?
2. The English expression 'et cetera, and so on, and so forth', is pɩ́kpáx pɩ̀dɛ́ɛ̀ in Kabiye. This means 'it takes, it continues' literally.
3. The English idiom 'on second thought' is expressed in Kabiye as nàbúyʋ̀ dàá lɛ̀, 'something in then.'
4. With a different tone pattern, ḿbúpʋ̀yɔ̀ɔ̀ means 'that's why.' M̀búpʋ̀yɔ̀ɔ́ here with yɔ́ means 'because.'

EVALUATION ACTIVITIES:

1. Listen to your teacher give a summary of the characters you developed in this lesson. Take notes on them and ask yourself how well you have understood.

2. Try to give a 30-second talk on your character. Compare this performance to previous ones. Are you now more fluent? Do you feel more at ease? Is your range of vocabulary expanding?

3. Give a series of instructions to one of your classmates. Can he or she carry them out correctly? Ask your teacher to evaluate this. Are your instructions out of kilter or is the problem your classmate's responses?

4. Assess your performance in this lesson below.

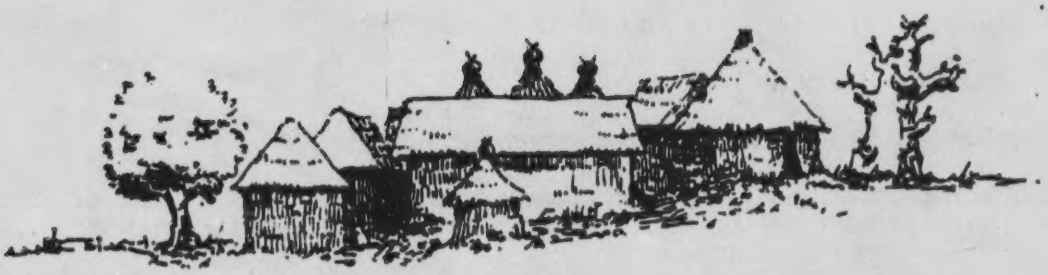
5. What do you think are areas where you need to improve? Ask your teacher for ways in which this can be done.

Basic Objective:

Supplementary Objective:

TAɣ

THE COMPOUND



Lesson Ten - Kpɛlɛkʊʊ Hɩwtʊ

OBJECTIVES

Basic Material:

To be able to use different question forms with some degree of flexibility and to be familiar with a Kabiye compound.

Supplementary Material:

To be familiar with frequently used household objects.

BASIC MATERIAL (Dialogue):

Susan: Who's sitting over there near the entryway?

Ɖoŋa: Oh, that's Etienne. Has he graduated from the U.B. yet?

Susan: I'm not sure. I think he's doing practice teaching here now. By the way, are we having peanut or okra sauce today?

Ɖoŋa: My co-wife Kpeŋ is making rice with chicken. You know how to cook Kabiye food, don't you?

Susan: Well, yes, I mean, a little. Oh, look, Etienne's sitting on the grave now, why don't we go talk to him?

Ɖoŋa: OK.

Susan: Etienne, have you finished studying at the U.B.?

Etienne: Studying?

Susan: Yes, completed your courses?

Etienne: No, not yet, I'm doing practice teaching in Sokode. Let's go sit near my father's house. There's more shade there.

TƆM KAƉE NDƐ:

Susan: Acaɣ kʊdzoŋ cɔlɔ peeɖe yɔ?

Ɖoŋa: Oo, Ɛtɛŋ. Ɛdɛma lɩwʊ sukuli kɩtɛzʊʊ daa?

Susan: Mɛndɛtɩlɩ. Pɩlakɩm se ɛɖaana stage labʊ cɩna lɛlɛyɔ. Pɩtɛlɛ, ɛbɛ ɖozi ɖɩtɔkɩ sɔŋɔ mana yaa kɛtɛw?

Ɖoŋa: Moyʊnɖoŋ tɩzʊ maw nɛ kelimiye. Mbɩzʊʊ nla Kabɩyɛ tɔɔnaɣ, mɛndzɛtaa yaawe?

Susan: ŋŋŋ, ɛɛ, coko yem. Oo, na lɛlɛyɔ Ɛtɛŋ caɣ pɩlaw yɔ, ɖɩdaa wolo ɖɩyoodɩ maɩ?

Ɖoŋa: Tɔ.

Susan: Ɛtɛŋ, ndɛma sukuli kɩtɛzʊʊ kɛ?

Ɛtɛŋ: Kpɛlɛkʊʊ yaawe?

Susan: Ɛɛ, kpɛlɛkʊʊ?

Ɛtɛŋ: Aaɩ, mɛndɛtɛm da, manɖaana stage labʊ Sɔkɔɖɔɩ. Ɖiwolo ɖicaɣ paba dɛ ɖaŋ cɔlɔ. Kuzotu wɛ peeɖe camɩyɛ.

ACTIVITIES:

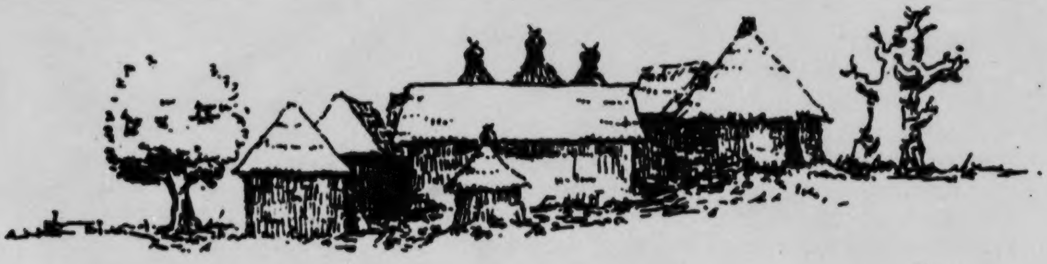
1. Memorize the dialogue.

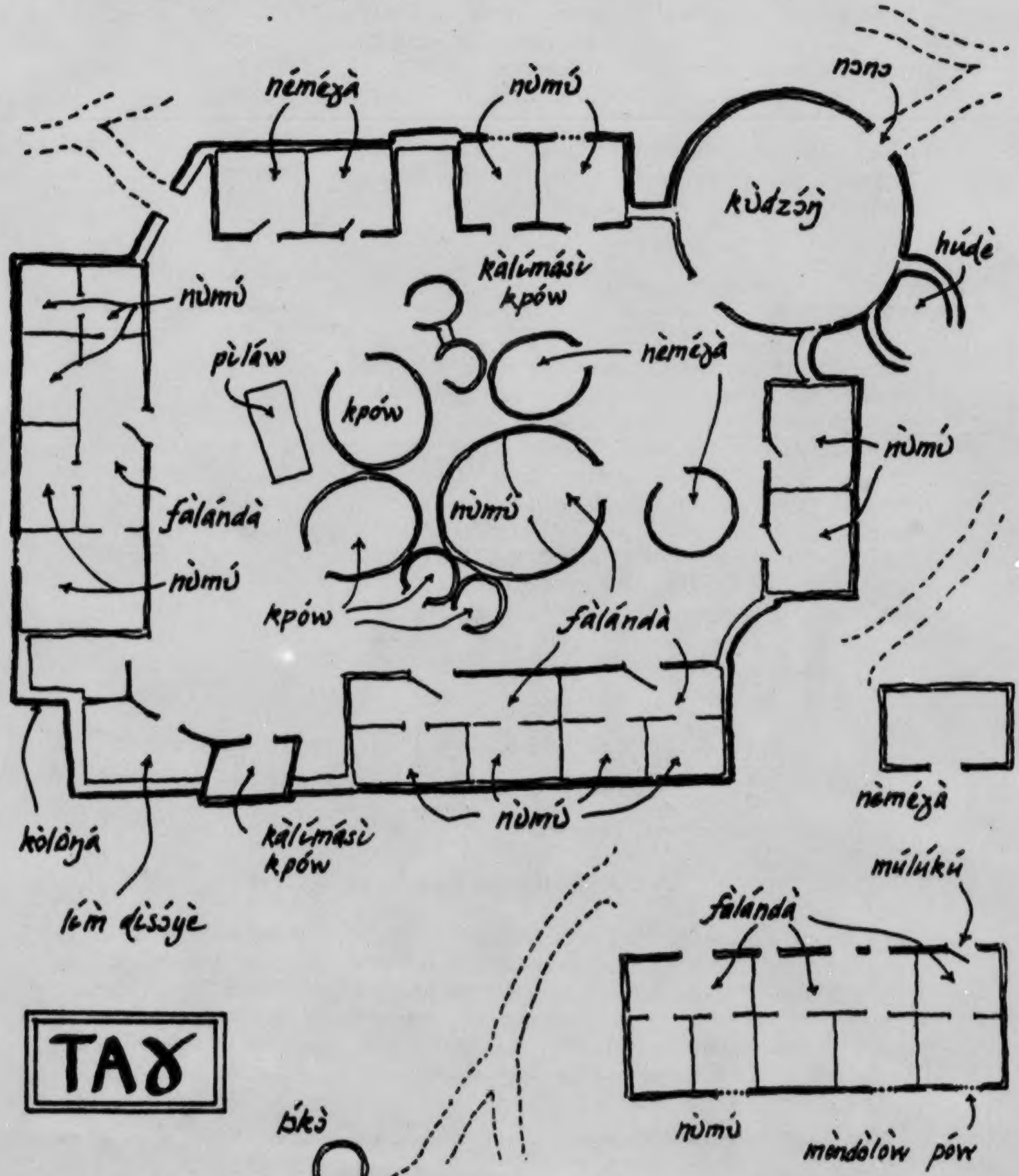
2. Act it out.

3. Put pins on the compound plan to represent the location of the characters from the continuing saga of Five Characters in Search of an Author who last appeared in the preceding lesson. Then make up one or more questions of each type outlined on page 106 about each character and ask one of your classmates to answer them.

4. Think of a Kabiye noun. Think of it (he/she) as being hidden somewhere on the plan of the compound. Play twenty questions with your fellow students. The only rule is that each person must ask a different kind of question (from the list on page 106) from the preceding person.

5. Visit a traditional compound with a friend. Ask your friend for the names of all the buildings on his or her compound. Do they correspond to the names used on the illustration? Are there additional buildings? Add them to the empy spaces on the illustration, if you can. Otherwise, make a note of the names and uses of additional structures.




némɛ́ɣà
nʊ̀mʊ́
nɔnɔ
kʊ̀dzɔ́ŋ
húdè
kàlʊ́másɩ̀ kpów
nʊ̀mʊ́
pɩ̀láw
kpów
nèmɛ́ɣà
nʊ̀mʊ́
fàlándà
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kpów
fàlándà
kòlòŋá
lɩ́m dɩsɔ́yè
kàlʊ́másɩ̀ kpów
nʊ̀mʊ́
nèmɛ́ɣà
múlúkú
fàlándà
TAɣ
ɓkɔ̀
nʊ̀mʊ́
mɩ̀ndòlów pów

CULTURAL NOTE

1. The compound shown in the illustration for this lesson is about average in size for 1980. It contains about 12 full-time residents. Other members live or study elsewhere - if they were to return, the compound's population would swell to around 35. This compound, like most, is in transition from the traditional round house-type with thatch roof to the imported, rectangular house-type, resulting from the geometry of zinc roofing and uneconomical yearly thatching. The idea was imported during the French period when many Kabiye were required to labor in areas south of their homeland.

2. The kʋdzɔŋ, 'vestibule' or 'entranceway', is a traditional night-time gathering place. This is one reason why it is somewhat larger than other buildings.

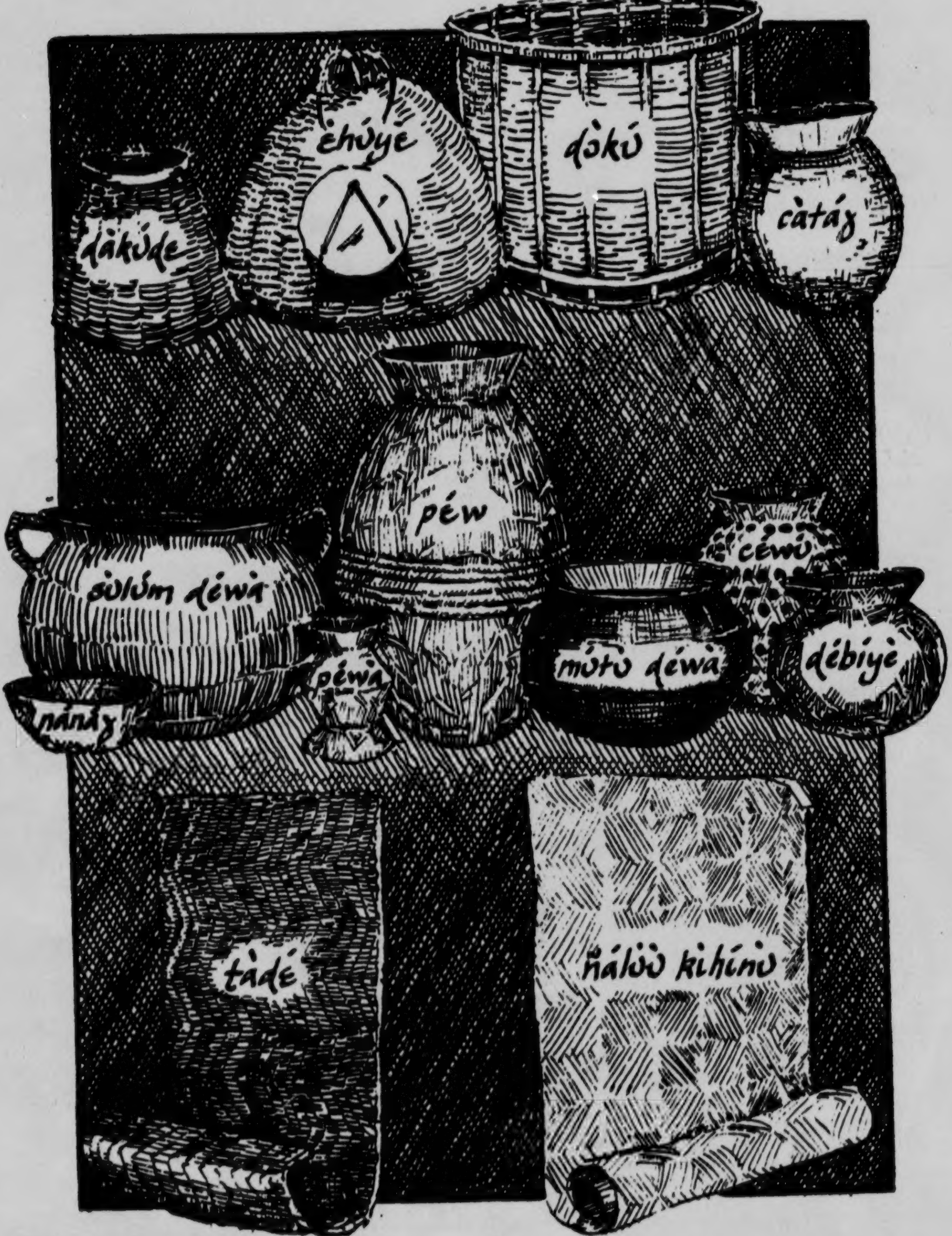
GRAMMAR NOTES

1. Five types of questions are used in this dialogue. These five types occur in all human languages. In English they may be exemplified as follows: Question Word Questions (what, who, when, where, how): Whom did Toi see under the mango tree?, Yes-No Questions: Can Toi see his father under the mango tree?, Tag Questions: Toi can see his father under the mango tree, can't he?, Either-Or Questions: Does Toi see his father or his mother under the mango tree?, Clarification Questions: Under the mango tree? These are exemplified in Kabiye as follows:

   1) Anɩ Tɔɩ na maŋgʋ dɛɛ?
   2) Tɔɩ pɩzʋʋ ɛna ɛdzaa maŋgʋ dɛɛ?
   3) Tɔɩ pɩzʋʋ ɛna ɛdzaa maŋgʋ dɛɛ, mɛndzɛtaa yaawe?
   4) Tɔɩ naɣ ɛdzaa yaa eɖoo maŋgʋ dɛɛ?
   5) Maŋgʋ dɛɛ yaawe?

2. 'I think' is 'It is doing to me,' pɩlakɩm in Kabiye.

3. In English, when we construct a tag questions, we usually employ 'do' or another auxiliary which is part of the verb, as in: 'They shoot horses, don't they?, I can eat hippo meat, can't I?' and if the statement is negative, the tag is positive: 'They don't shoot horses, do they?, I can't eat hippo meat, can I?' In Kabiye, the tag question is always: mɛndzɛtaa yaawe?, 'do I lie, or...?'


ɖàkʋ́ɖe
èhʋ́yé
ɖòkʋ́
càtáɣ
péw
cèwʋ̀
sʋ̀lʋ́m ɖéwà
péwà
nánáɣ
mʋ́tʋ̀ ɖéwà
ɖébíyè
tàɖé
ñálʋ̀ʋ̀ kihínʋ

SUPPLEMENTARY MATERIAL (Narrative):

Household Objects

Some common Kabiye household objects are: pots, calabashes, baskets, mats, etc. All pots are called ɖewa. Some of the most common ones are: mʊt ɖewa - for making porridge, ɖebe - for making soup, nanzɩ - for eating soup, sʊlʊm ɖewa - to make choukoutou, pɛŋ and pesi - to serve choukoutou, and finally, cɛŋ - pots with holes for roasting cocoyams.

Calabashes include: ehisi, which are large and used for many things and caɖasɩ for choukoutou.

There are a number of different kinds of baskets: ɖɔkʊ, a large basket, cataɣ, a choukoutou basket, ɖakʊɖɛ, a storage basket and ɛhʊyɛ, a chicken basket.

The Kabiye have several kinds of mats, too: ñalʊʊ kɩhɩnʊ - this is used for sleeping, and the taɖɛ, used to block kitchen doorways.

Other common household objects include: mortars and pestles, grindstones and grinders, bottles and stoppers, knives and machetes.

SɩNAW TƆM:

Taɣ Yɔɔ Wondu

Kabɩyɛmba tɛ taɣ yɔɔ wondu kɛ ɖesi, ehisi ɖɔkʋŋ nɛ pɩkpaɣ pɩɖɛ. Payaɣ ɖesi tɩŋɛ se ɖesi. Sɩnɩyɔ sɩkpaɖana tɔyʋʋ: mʋtʋ ɖewa - sɩnɩyɔ sɩdaa pasaɣ mʋtʋ, ɖebe - sɩnɩyɔ sɩdaa pehiluu ɖozi, ñanzɩ - sɩnɩyo sɩdaa pɔdɔkɩ ɖozi, sulum ɖewa - pobuu sɩnɩyɔ sɩdaa kana sulum, pɛŋ nɛ pesi - ɖesi sɩnɩyo sɩdaa pɛcɛkɩ sulum. Pɩtɛzɩ lɛ, cɛŋ - ɖesi nzɩ sɩyɔɔ nɛ pɔŋ yɔ, pabaŋ sɩnɩyɔ sɩdaa kpɛkpɛŋ.

Ehisi hɛkʋ daa lɛ panaɣ sɔsɔsɩ nzɩ palakɩna tuma ndɩndɩndɩ yɔ nɛ caɖasɩ nzɩ poñowʋ sulum sɩdaa yɔ.

Ɖɔkʋŋ wɛ sakɩyɛ atɛ awɛ ndɩndɩndɩ: dokʋ ŋgʋ kɩgɛ sɔsɔwʋ yɔ, ŋga payax se cataɣ yɔ kadaa pacatʋ sulum, ɖakuɖe daa pɛmɛsʋʋ wondu, ɛhʋyɛ daa paɖʋʋ kalɩmasɩ.

Kabɩyɛmba wɛna ɖoɖo nalɩŋ sakɩyɛ: ñalʋʋ kɩhɩnʋʋ ŋgʋ pahɩnʋʋ kɩyoo yo nɛ taɖɛ ndɩ padɩkɩna nɛmɛɣsɩ nɔnɔsɩ yɔ.

Taɣ yɔɔ wondu lɛɛtʋ daa lɛ panax: sɔɔ nɛ sandaŋ, nama nɛ nem, kpalabanaa nɛ aɖɩɣɣɩŋ, sɩsɩ nɛ kpacanaa.

ACTIVITIES:

1. Listen to the teacher read the narrative and make sure you understand it fully. Your teacher could read the narrative, pointing out various household objects on the illustration while going along.
2. Break down the narrative into sections. Try memorizing one section and present your narrative along with the illustration, pointing out each object as you go along.
3. Find out one more object that you can add to each category and prepare a short description of it (its shape, its function) for the rest of the class. Describe the object and its features before the class using the object or an illustration of it.
4. Ask your teacher to add a few more sentences to the narrative, adding objects that he or she thinks essential.
5. Outline the narrative using the categories of each paragraph and the objects in each category. Then try to say the narrative yourself.
6. Think of one of the household objects. Play twenty questions with yes-no questions with your fellow students. Then switch and let another student think of something.

GRAMMAR NOTE

Comparison in many West African languages is done differently than in English. To say 'X is taller than Y,' in Kabiye would be: 'X exceeds Y in tallness.' There is an example of this in the narrative: 'Some of the most common ones are these' is Kabiye: sɩnɩyo sɩkpaɖana toyʊʊ, 'these they exceed in commonness.'

NOTES

EVALUATION ACTIVITIES:

1. Listen to your teacher give a talk based on the narrative, but using his or her own words. How much of it do you understand? The first time? The second time? What do you think your areas of weakness are?

2. Give a 30-second talk describing a compound, real, illustrated or merely fictional. You might accompany your talk with a diagram on the blackboard. Have your fellow students question you about it. How much do you understand. Have your teacher question you about it. How much do you understand?

3. Visit a Kabiye compound and ask to visit all the rooms where household objects are located. Can you identify each one by name? Do you know what each is used for?

4. Examine all the work you have done in this lesson and write down what you have learned well on one side of the page and what you still ought to learn on the other side of the page. Ask your teacher for advice as to how to alter this situation for the better.

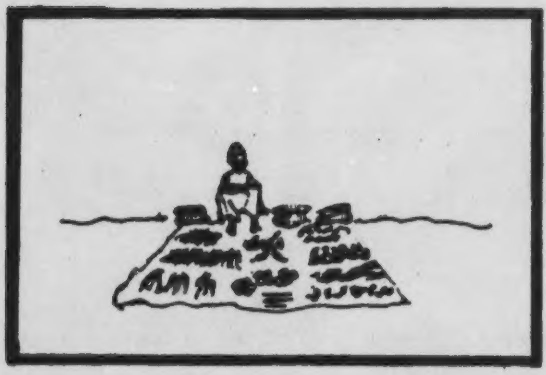
5. Look at the objectives below and describe how well you've done in attaining them.

Basic Objective:

Supplementary Objective:

TɩNƆƆZƲƲ SE ƐYƲ WOLO KɩYAKƲ DAA

PREPARING TO GO TO THE MARKET



Lesson Eleven - Kpɛlɛkuʋ Hɩw nɛ Kudʋmtʋ

OBJECTIVES

Basic Material:

To be aware of what to expect when arriving at a traditional Kabiye market.

Supplementary Material:

To develop a sense of the appropriate choice of different languages in a Kabiye setting.

BASIC MATERIAL (Constructalog)*:

Stranger: What should I take to carry things when I go to the market?

Kabiye: You should take ______________________________.

Stranger: How much money should I take with me?

Kabiye: ____.

Stranger: What should I bring for ________ weather?

Kabiye: ____.

Stranger: Should I know anything special about this market?

Kabiye: Yes, ____________________________________.

Stranger: What's it going to be like?

Kabiye: You'll probably see ___________________________.

CULTURAL NOTE

1. Unlike an American market, a Kabiye market requires you to bring along the right kind of container for what you expect to buy. It will be different in other ways as well. You can expect to see people drinking (and some drunk), people asking for money (if you give the first time, be prepared to give again), some friendly people and some unfriendly people (most people will be very friendly if you use your Kabiye) and quarreling (possibly a fist fight). If you have settled in to drink choukoutou, you may also find that your Kabiye friends will be reluctant to let you go home.

2. As noted before, Kabiye are very direct. When you want to change the subject, directness is also de rigeur. To do so, you say Ɖiyele tɔm ndʋ, 'Let's leave that matter,' or Ɖɩdaa yɔɔdɩ tom tʋna, 'We shouldn't discuss this matter,' then you might say mbʋpʋyɔɔ yɔ ... 'because...' and then give your reason. To introduce the new topic, you say Ɖɩyɔɔdɩ _____, 'Let's discuss _____.'

---

*See Teacher's Handbook, page 19.

TƆM KAƊE ND8:

ξgɔm: Wondu ndʋ pɩwɛ se mɔndɔkɩ nɛ mowona kɩyakʋ?

Kabɩyɛtʋ: Pɩwɛ se nɖɔkɩ ______________________.

ξgɔm: Mɔndɔkɩ lidiye ɛzɩma mɔyɔɔ?

Kabɩyɛtʋ: ______________________.

ξgɔm: Pɩwɛ se mandasɩ nabuyu tɩlʋʋ kɩyakʋ kʋna kʋyɔ yaawe?

Kabɩyɛtʋ: ξɛ, ______________________.

ξgom: Kɩgaɣ cawʋ ɛzɩma?

Kabɩyɛtʋ: ŋgaɣ nawʋ ______________________.

TƆM KɩSƆZɩT8:

tákàyàx kpɔ̀ndɔ̀yʋ̀, kpɔ̀ndɔ̀yʋ́ŋ̀	paper bag	sɔ̀ɔ̀lɩ́m̀ tɩ̀ńaà	friendly people
kétʋ̀ kpòndòyʋ̀	plastic bag	kánátʋ̀ tɩ̀ńáà	hostile people
kʋ̀ɖòkú, kʋ̀dòkʋ́ŋ̀	sack	nɩ́ŋkâɣ	cold
lééma̋, léémànáà	umbrella	hèèlɩ̀m̀	wind
nàtàŋbàlà sòsòná	boots	sónaɣ̀	heat
hʋ̀láx, hʋ̀lásɩ̀	hat	tɛ́ẁ	rain
tɛ́w tókò, tòkònáà	raincoat	yówú	to quarrel
kɩ̀yàkʋ̀ wɩ̀yè	market days	kɩ̀yàkʋ̀ yɔ̀ɔ̀dʋ́ʋ̀	to bargain (lit. 'talk the market')
wɩ́sɩ̀ dàà kɩ̀yàkʋ̀	afternoon market	kɩ̀yàkʋ̀ ɖʋ́ʋ̀	to bargain (lit. 'put, fix the market')
ɖánáɣ kɩ̀yàkʋ̀	evening market	kɩ̀yàkʋ̀ tɛ́ pàlàkà	market size
sʋ̀lʋ́m nɔ́yʋ́, nɔ̀yáà	drinker	sʋ̀lʋ́m nɔ́yʋ́ sɔ́sɔ́	drunk
pɔ́zɩ́yʋ́, pɔ́zɩ́yáà	beggar		

ACTIVITIES:

1. **Fill out the Constructalog using vocabulary provided in this and the previous lesson. Ask your teacher to correct it. When you have a corrected version, act it out with one of your classmates.**

2. **Play the role of the stranger and ask your teacher to play the role of the Kabiye. Add at least one sentence to your teacher's response before proceeding to the next question.**

3. **Characters in Search of an Author continues. Don't let any of your characters die, as American TV producers do when actors retire, get fired, pregnant, or change jobs. Review what has happened to them in Lesson Nine. Fit them into roles in the Constructalog. Act it out.**

4. **Try out some of these questions on Kabiye friends. Or invite your teacher out. Try your questions on your teacher in an informal setting.**

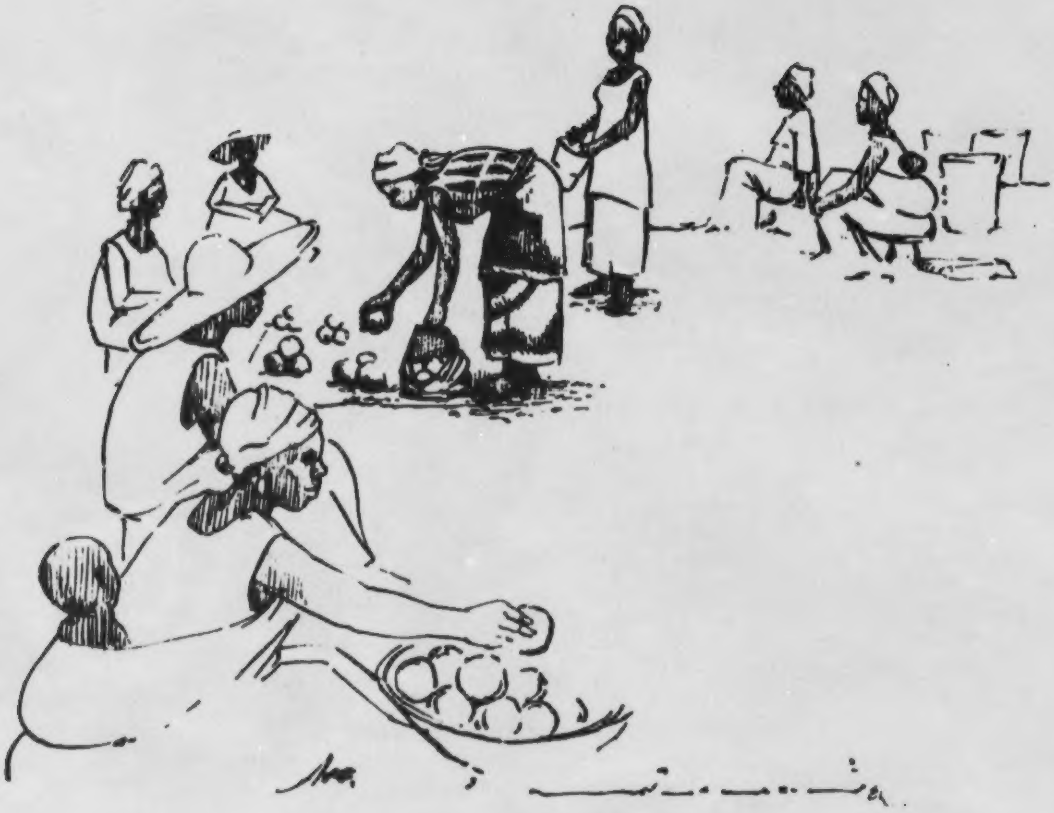
5. **Work on the Constructalog as a class, with each person suggesting completed responses and your teacher acting as an editor. Class members can suggest sentences and your teacher can write the edited version on the board.**

GRAMMAR NOTE

There is another example of a serial verb in the first line of the Constructalog: se mɔnɖɔkɩ nɛ mowona kɩyakʊ, **'that I hold and I go to the market,' i.e. 'to take to the market.' These verbs are dealt with in more detail in the Grammar Handbook.**

EDUYE:

Pɛ̀hɛ́wʊ̀ húyú kìbìnʊ̀ʊ̀ yɔ́ɔ́ nɛ́ pɔ́tɔ́ kɩ́ƒàlʊ̀ʊ́.



SUPPLEMENTARY MATERIAL (Mini-Drama):

Joel: an American volunteer
Candy: an American volunteer
Piyabalu: Candy and Joel's friend
Leleŋ: Piyabalu's uncle
Am: Piyabalu's mother
Eckhart: a German volunteer (Candy and Joel's friend)

Joel: I'm really having a hard time with this heat, Candy. Isn't there any place cooler?

Candy: I think Piyabalu ought to know something about that. Hey, Piyabalu, is there someplace we can go to cool off?

Piyabalu: I'm not sure, but I think it's a market day up in Hodo. Hold on, I'll ask my uncle. Uncle, is it a market day in Hodo?

Uncle: Today's Hodo,* so there ought to be. How are you going to get there?

Piyabalu: On Candy's Yamaha.

Uncle: Does she have enough gas?

Piyabalu: I think she filled up yesterday in Lama Kara, didn't you, Candy?

Candy: Yeah. But Joel's bike doesn't have any gas, so only two of us can go. Wait a minute. Eckhart, can you take all of us in your deux chevaux?

Eckhart: Sure.

Piyabalu: Do you have to buy anything there?

Joel: I need batteries for my flashlight and my radio. And I want to get some tomato paste.

Piyabalu: All right then I can get some palm oil for my mother.

Am: And get some tobacco also.

Piyabalu: OK, let's go.

---

*Hodo is a weekday name as well as the name of a market place above Pya.

SɩNAW TƆM:

Joel: Amɛrɩka sɔɔlɩm tʋmɩyɛ ladʋ
Candy: Amɛrɩka sɔɔlɩm tʋmɩyɛ ladʋ
Piyabalʋ: Candy nɛ Joel pɛdabalʋ
Leleŋ: Piyabalʋ egbele
Am: Piyabalʋ ɖoo
Eckhart: Cama sɔɔlɩm tʋmɩyɛ laɖʋ (Candy nɛ Joel pɛdabalʋ)

Joel: I'm really having a hard time with this heat, Candy. Isn't there any place cooler?

Candy: I think Piyabalu ought to know something about that. Taŋ, Piyabalʋ, ɖɩbɩzʋʋ ɖihiwu ɖoli nɛ ɖɩhɛzɩ ɖalaŋa na?

Piyabalʋ: Mɛndɛtɩlɩ, pɩtɛ pɩlakɩm ɛzɩ sɔnɔ kɩyakʋ Hodo daa. Sɩŋ, mɔmbɔzi megbele. Egbele, sɔnɔ kɩyakʋ Hodo daa kɛ?

Leleŋ: Sɔnɔ Hodo, yɔ kɩyakʋ wɛwʋ. Ɛlakɩ ɛzɩma ewolo peeɖe?

Piyabalʋ: Candy tɛ Yamaha yɔɔ.

Joel: Ɛwɛna sanzɩ sakɩyɛ na?

Piyabalʋ: Pɩlakɩm ɛzɩ ɛdzɛba sanzɩ ɖɛɖɛ Kayaɣda pusu taŋaɩ daa, mɛndzɛta yaawe, Candy?

Candy: Ɛɛ. Pɩtɛ lɛ Joel tɛ kpckpo fɛɩna sanzɩ, yo ɖa naalɛ ɖiwokina. Sɩŋ mana, Eckhart, est-ce que tu peux nous amener dans tes deux chevaux?

Eckhart: Si.

Piyabalu: ŋwɛ se nyakɩ nabuyu peeɖe na?

Joel: Mɛñɩnʋ tɔcɩ pɛɛ nɛ radiyo pɛɛ. Mɛñɩnʋ kɔŋkɔŋ daa tʋmatɩ ɖoɖo.

Piyabalu: Pɩwɛ ɖewu, ɖɩnɛ lɛ mambɩzʋʋ mɛndzɛ monɖoo pɛnɩm nabuyu.

Am: Ya ɖoɖo taba.

Piyabalu: Tɔ, ɖɩɖɛ.

EDUYE:

ŋwɛ ɛyʋ yɔ ndɔɣ lewa daa mʋtʋ.

ACTIVITIES:

1. Ask your teacher to find Kabiye who can read the parts in the Mini-Drama onto a cassette. Listen to the cassette. Can you understand what is going on? Summarize the action in your own (Kabiye) words before the class.

2. In this Mini-Drama, each student should select a role. After learning the dialogue required for each part, act it out. Your teacher may have to be the only member of the audience, since there are six characters. Try not to select Eckhart's role.

3. Ask your Kabiye friends to look at the use of different languages in this Mini-Drama and to tell you if the language use is appropriate. Also, ask your Kabiye friends what language (Kabiye, French, Ewe, English, Tem, etc.) is used in different situations in the Kabiye-speaking area.

4. In situations like those of the Mini-Drama, multilingualism is the rule rather than the exception. Using the same set of characters, make up another playlet with a couple of American volunteers in a Kabiye setting. Think about language use in this setting. For example, American volunteers, weak in Kabiye, may choose to speak French with each other in front of French-speaking Kabiye, so as not to exclude them.

5. Work with your teacher in putting together a 5 or 10 minute play in which the class produces, directs and acts for an audience of Kabiye-speaking volunteers and Kabiye in the area invited to the presentation. Present the play two or three weeks hence.

GRAMMAR NOTE

'Cool off' in Kabiye is to 'cool one's heart,' hɛzʋʋ laŋɩyɛ.

NOTES

EVALUATION ACTIVITIES:

1. Using vocabulary learned in this lesson, find out the markets and market days in various areas of Kabiye country. If each student takes a different area, you can then work together to form a composite picture of the market structure.

2. Set up a simulated compound in the classroom. Bring articles which you might need to go to the market. Ask your teacher to lead a discussion about: A) what each volunteer intends to buy, B) what else ought to be brought along.

3. Make an exhaustive inventory of everything that a Peace Corps volunteer might need to go to the market. Keep in mind that you will probably have to buy things for Kabiye acquaintances, too. Think of this list as something an assistant Peace Corps director might provide to new volunteers for orientation. Ask your teacher for the Kabiye names of different items. How many items are on your list?

4. Ask yourself if you have succeeded in attaining the objectives at the beginning of this lesson. Write your answers in the spaces below.

Basic Objective:

Supplementary Objective:

SPECIAL LESSON IV

MEASURES

The Kabiye use different measurement units for different kinds of things.

The unit of measurement is usually the container into which something is put, if it is indeed something that can be put into a container. Measurement by weight rather than volume is now beginning to be used, primarily for meat.

Grains are sold in the following measures. The smallest is a metal bowl, ñanaɣ (plural ñanzɩ), which holds about 3 cups. This is generally used for more expensive commodities like rice and beans. Guinea corn, mɩla, maize, samɩla and millet, mɩsɩ, are sold at retail by the pom (plural pomwaa), a metal bowl which holds about six cups. The salient feature of the ñanaɣ and the pom is their capacity, rather than their material of construction. They may also be baskets or calabashes as long as they are the right size.

Some of the larger grain measurement units are used in retail and wholesale trade while others are used primarily for wholesale sales. The kaanu (plural the same) is a used square kerosene or vegetable oil can about 16" high. Grains are sold by the full can, kaanu, or half can, kaanu hɔɔlʋ. The largest container for grain is the 50 kg. sack, which is kudoku (plural kudokuŋ) or sakɩ (plural sakɩnaa) in Kabiye.

As we noted above, meat is beginning to be sold by the kilogram. It is sold in kilo and kilo hɔɔlʋ (half kilogram) units.

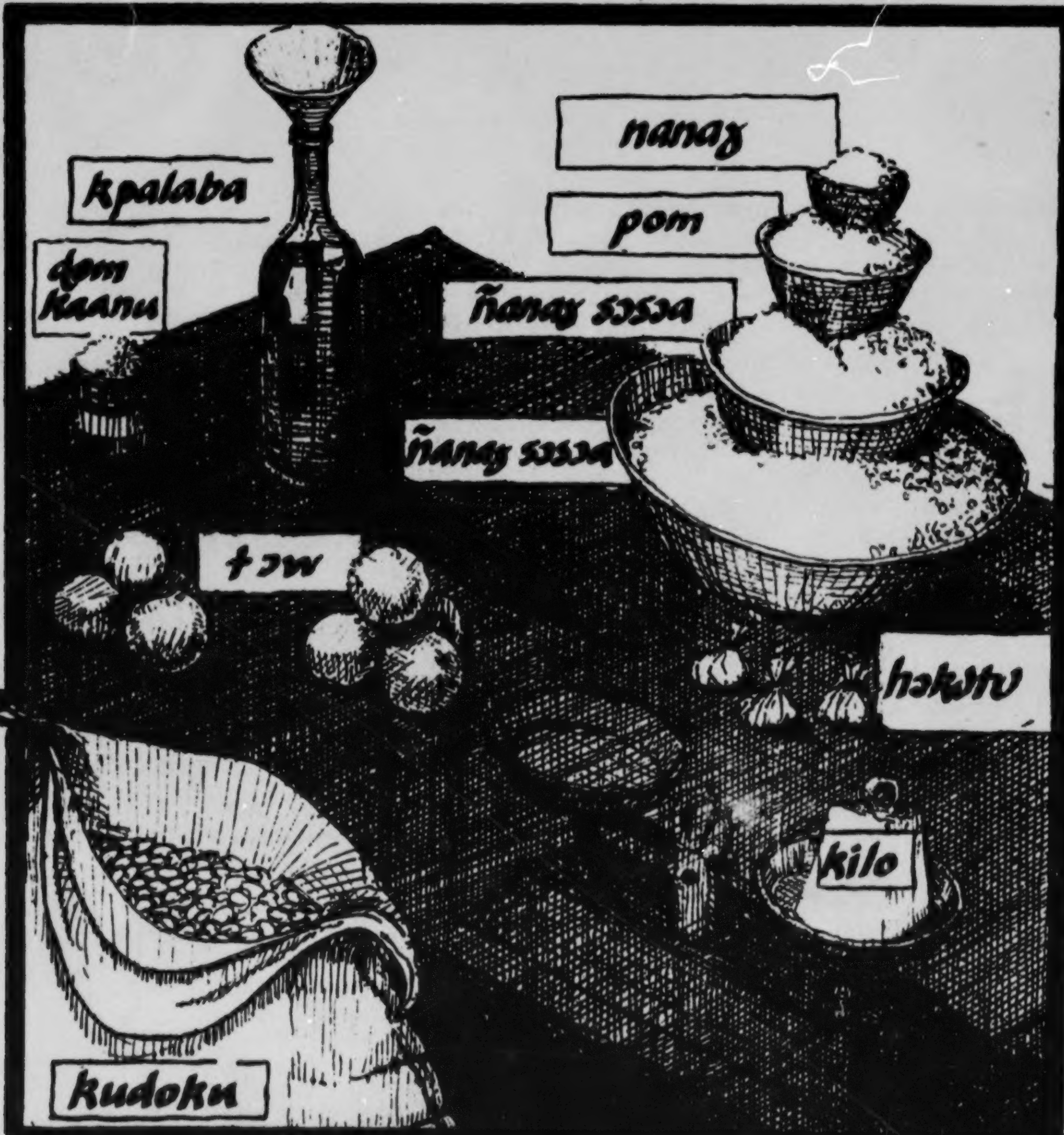
Vegetables are sold by the hɔkʋtʋ (plural the same, 'bunch') or by the towʋ (plural the same, 'pile').

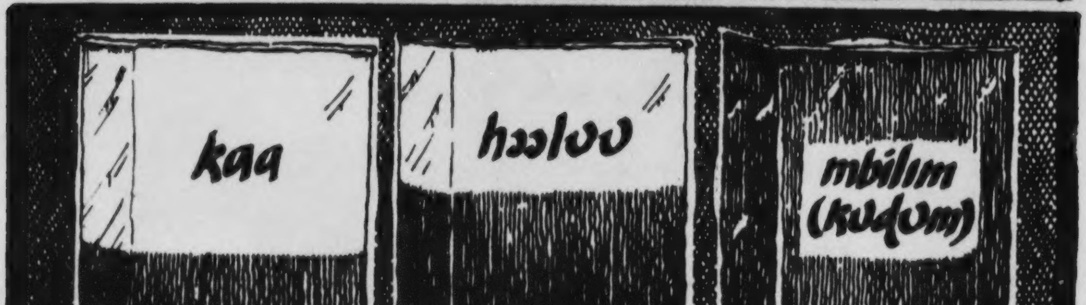
Salt is sold in Nestle or Ideal condensed milk can units, sometimes in various sizes of tomato paste cans. These condensed milk cans are called ɖom kaanu.

Low viscosity oils like palm oil and peanut oil are sold by the kpalaba (plural kpalabanaa), usually an old liquor bottle. The units used are: lɩtq 'liter', lɩtq hɔɔlʋ '1/2 liter', and kaa '1/4 liter'. Shea butter is sold in chunks, since it solidifies at higher temperatures than other oils.

Cloth is sold by the mɛta (plural mɛtanaa).

You should be aware that most of these containers are used only by market people to measure out their goods. You should bring your own containers to carry home what you buy.

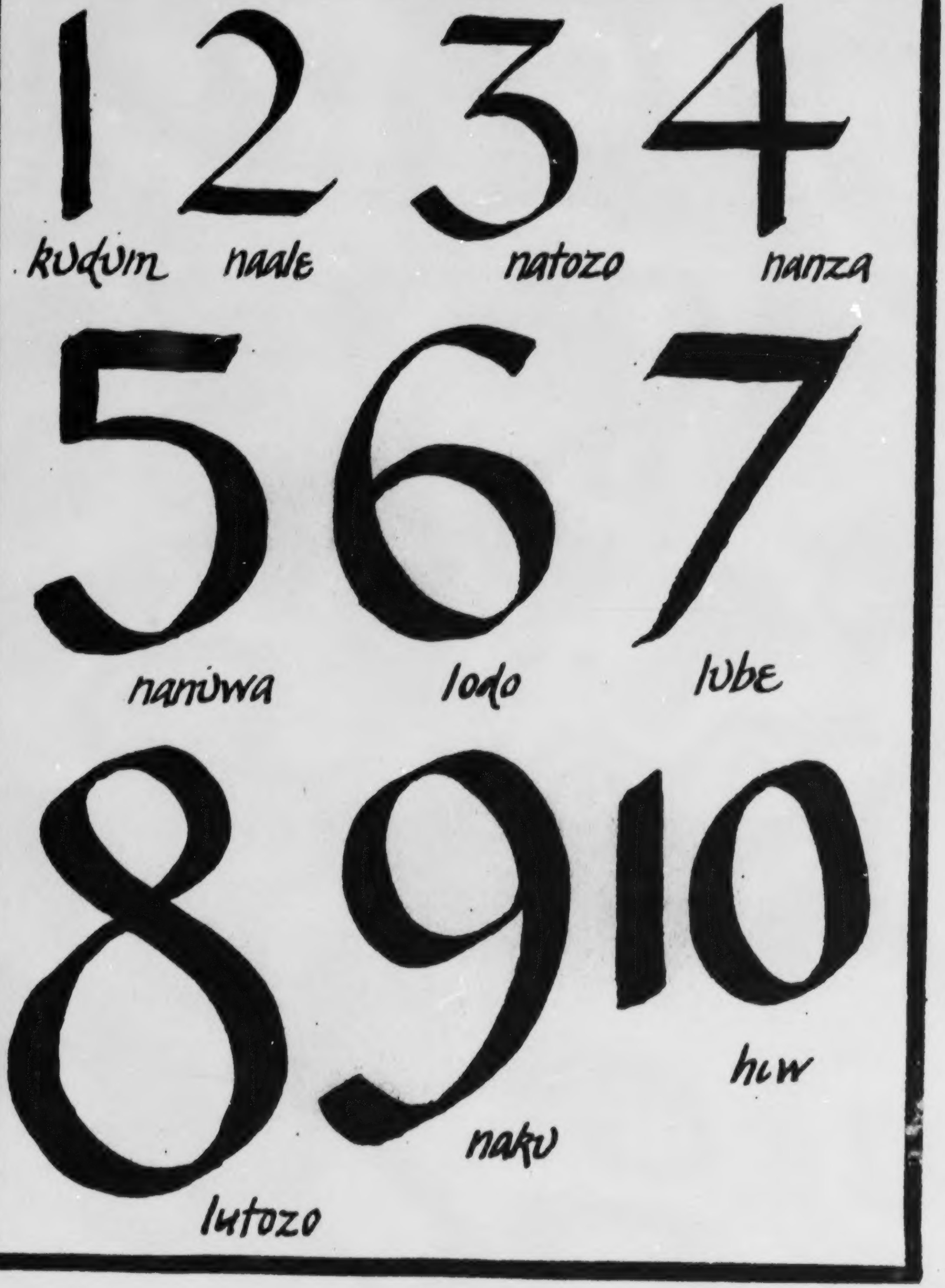

nanaŋ
kpalaba
pom
dom kaanu
ñanaŋ sɔsɔa
ñanaŋ sɔsɔa
tɔw
hɔkʋɩʋ
kilo
kudoku


kaa
hɔɔlʋʋ
mbilim (kudum)

Activities:

1. Ask your teacher for other measures which you might encounter in a big market, like Ketao, where a wider variety of commodities are sold.

2. Are you familiar with all the units of the metric system? You will encounter this system in many shops in Lama Kara. Can you show how much 10 cm. are? 100 g.? A kg.? Do you have a picture of each of these units in your mind?


1
2
3
4
kʊɖʊm
naalɛ
natozo
nanza
5
6
7
nanʊwa
loɖo
lʊbɛ
8
9
10
hɩw
nakʊ
lutozo

Kalʋʋ

11	hɩw nɛ kʋɖʋm
12	hɩw nɛ naalɛ
13	hɩw nɛ natozo
14	hɩw nɛ nanza
15	hɩw nɛ nanʋwa
16	hɩw nɛ loɖo
17	hɩw nɛ lʋbɛ
18	hɩw nɛ lʋtozo
19	hɩw nɛ nakʋ
20	nɛɛlɛ
30	niitozo
40	nɩɩnaza
50	nɩɩnʋwa
60	hɩŋ loɖo
1st	kʋɖʋmtʋ
2nd	naaletʋ
3rd	natozotʋ
	-tʋ

These are the cardinal numbers for one hundred and above:

100.	Mɩnʋ	300.	Mɩnɩŋ nitozo (etc., Class II plural forms)
101.	Mɩnʋ nɛ kuɖum	1000.	ξgbaw (for dates) Kudoku (for money)
110.	Mɩnʋ nɛ hɩw	2000.	ξgbaŋ nɩɩlɛ Kudokuŋ nɩɩlɛ
111.	Mɩnʋ nɛ hɩw nɛ kuɖum		
200.	Mɩnɩŋ nɩɩlɛ	100,000.	Kudokuŋ mɩnʋ

Activities:

1. You will have to memorize the numbers. For starters, use flash cards and work on 1-10. Then go on to the tens, hundreds, etc.

2. Prepare a set of bingo cards, each divided into nine squares. On each square write a number from one to one hundred. Ask your teacher to call off numbers in Kabiye from one to one hundred in random order, keeping track of each by checking it off a master list. As soon as you have covered a row (horizontal, vertical or diagonal), shout BINGO! (or the Kabiye equivalent).

   Sample:

   BINGO

21	2	17
12	39	71
90	86	69

3. Dictate two or three numbers to a fellow student in Kabiye. (Don't exceed a total of 100). Ask your classmate to give you the result in Kabiye.

NUMBERS FROM ONE TO FIVE WITH NOUN CLASSES:

The numbers from one to five require agreement with the nouns they modify. The numbers from six to ten do not. This chart shows you the correct form of the numbers used with each of the noun classes.

Numbers from 1 to 5

NOUN CLASS			1	2	3	4	5
I	halʋ	woman	kʋɖʋm				
	halaa			naalɛ	natozo	nanza	nanʋwa
II	tɩw	tree	kʋɖʋmʋ				
	tɩŋ			nɩɩlɛ	nitozo	nɩnza	nɩnʋwa
III	hɛyɛ	yam	kʋɖʋmɖɩyɛ				
	hɛɛ			naalɛ	natozo	nanza	nanʋwa
IV	pɩyɔ	hill	kʋɖʋmaɣ				
	pɩyɩsɩ			nasɩlɛ	nasitozo	nasɩnza	nasɩnʋwa
V	tɛtʋ	town	kʋɖʋmʋ				
	tɛtʋnaa			natʋle	natʋtozo	natʋnza	natʋnʋwa
VI	hayɩm	farm	kʋɖʋmʋm				
	hayɩm			nabʋlɛ	nabʋtozo	nabʋnza	nabʋnʋwa

When a number from one to five occurs with a noun at the end of a complex number, it still must agree with the noun. For example, '22 hills' is: pɩyɩsɩ nɛɛlɛ nɛ nasɩlɛ (with agreement), but '27 hills' is: pɩyɩsɩ nɛɛlɛ nɛ lʋbɛ (without agreement).

Activities:

1. Pick a noun, any noun. Use it as the basis for counting from one to ten. Don't forget to make the number agree with the noun.

2. Ask your teacher to give you five nouns that you know. Then ask for five numbers from one to ten. Say the correct form of the number with each noun.

ORDINAL NUMBERS:

To say 'first, second, third' etc. you need only add -tʋ to the last digit of the corresponding cardinal number. For example, 'the first father': caa kuɖumtʋ, 'the 478th yam': hɛyɛ mɩnɩŋ nasɩnza nɛ hɩŋ lʋbɛ nɛ lutozotʋ ('yam hundreds four and tens seven and eight-th') Thus -tʋ is added only to the final digit, just like English does with -th.

Activities:

1. Count to one hundred using the ordinal numbers. Each student may take twenty numbers.

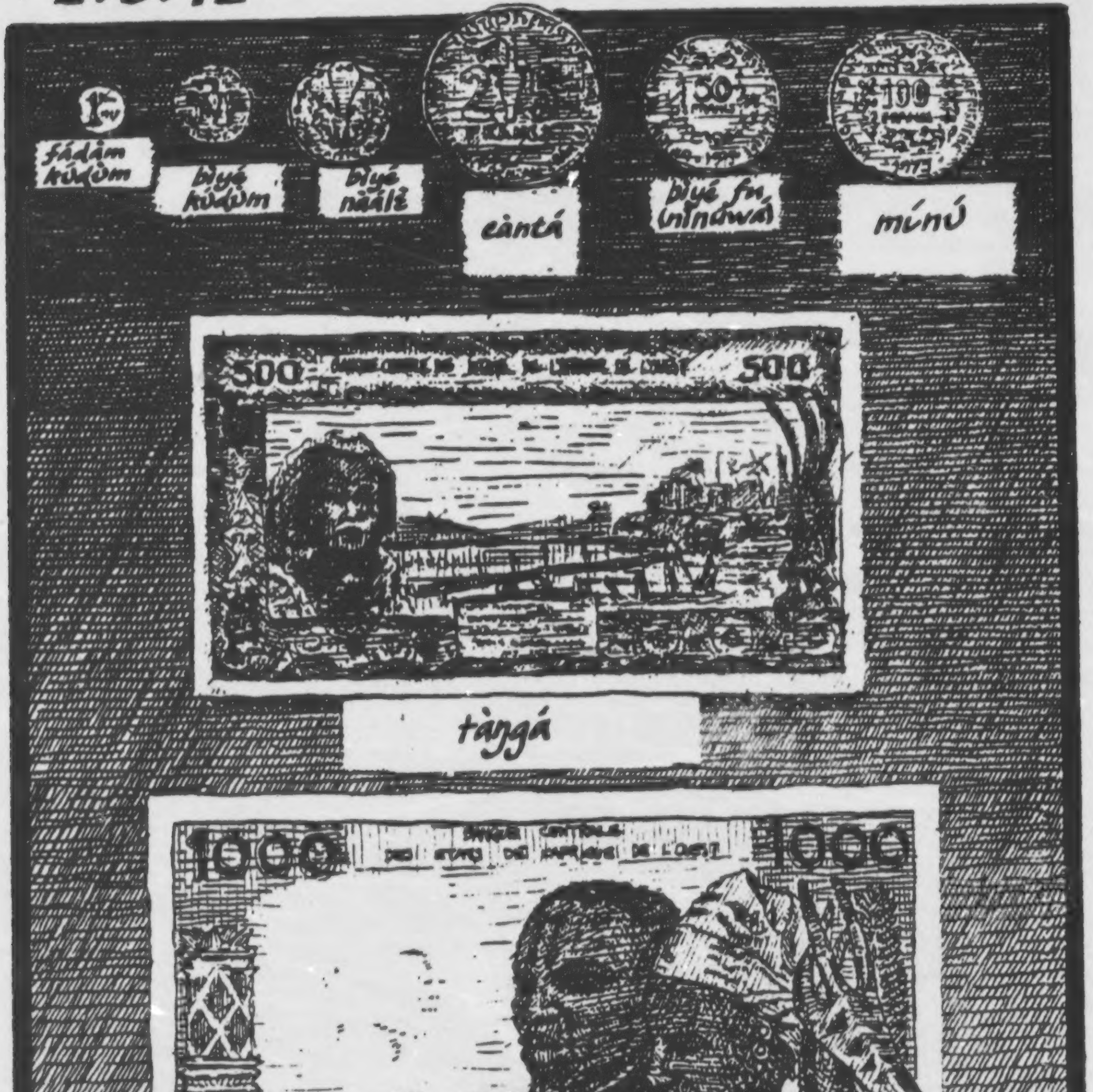
2. Practice saying numbers which are meaningful to you (birthdays, dates) in Kabiye.

MONEY:

The unit of currency in Togo is the CFA (Communauté des Francs Africains). The CFA is used in most of the other formerly French West African colonies. This money comes in the following denominations:

Coins:			Notes:
1	franc -	aluminum colored	500 francs
5	francs -	brass colored	1000 francs
10	francs -	brass colored	5000 francs
25	francs -	brass colored	10,000 francs
50	francs -	silver colored	
100	francs -	silver colored	

LÍDÌYÉ


1
fádàm kúdùm
bìyé kúdùm
bìyé nààlɛ̀
2
càntá
50 FRANCS
bìyé fin (nìnúwá)
100 FRANCS
mínú
500
500
tàŋgá
1000
BANQUE CENTRALE DES ETATS DE L'AFRIQUE DE L'OUEST
1000
MILLE FRANCS
kùdòkú

CULTURAL NOTE

Counting with the hands in Kabiye is similar to the American way, i.e., index finger = 1, index finger plus second finger = 2 ... four fingers plus thumb = 5. Then the same thing is done with the other hand to show six through ten. Ten is indicated by clapping the hands once. When people in the market count things, they often clap to show that each tens' digit has been reached, i.e. ten, twenty, thirty, etc. and to help both parties keep track of the addition.

Vocabulary:

faɖam, faɖamnaa	franc
lidiye, lide	money
biye, biye	unit of five francs
cɛton, cɛton	coin
hayʊ, hatʊ	note, bill
cendzi, cendzi	money returned, small change
takayaɣ, takayɩsɩ	receipt
ɖisiti, ɖisiti	receipt

Activities:

1. Count the money in your pocket in Kabiye. How much do you have?
2. Tell your classmates what the basic pay rate is for volunteers in Kabiye.
3. Buy and sell objects in the classroom using real or artificial money.

NOTES:

KιYAKθ DAA

AT THE MARKET

Lesson Twelve - Kpεlεkuu Hιw nε Naalεtυ

OBJECTIVES

__Basic Material__:

To be able to carry out a market transaction.

__Supplementary Material__:

To be able to talk in some detail about markets.

BASIC MATERIAL (Dialogue):

Vendor: My husband, come buy over here.
Customer: How much are you selling okra for?
Vendor: 25.
Customer: Too much money. The day before yesterday I only paid 15.
Vendor: The day before yesterday's not today. Don't you see that no rain has fallen?
Customer: All right. Knock off a little.
Vendor: Can't be done. But I can throw in a bonus, you hear?
Customer: Yes.
Vendor: How much?
Customer: Two piles.
Vendor: Tomorrow it's going up, you ought to buy a lot.
Customer: I don't want a lot.
Vendor: Don't you have a wife to prepare it for you?
Customer: No.
Vendor: That makes 50 francs.
Customer: Here.
Vendor: Thank you.

CULTURE NOTES

1. Buyers and sellers do not make it a practice of greeting each other in the market.
2. Market women will often call out 'My husband, my son, my brother,' depending on the customer's age, to attract men to their stall. If the customer is a woman, the seller will say 'my friend' or 'my daughter.' If the seller is male, he won't use any of these; the man selling the cooked meat might say 'Come taste my meat.'
3. The price is quoted twice (ξzɩma, ɛzɩma and canta, canta) because the merchandise is in separate piles.

TƆM KAƉƐ NDƱ:

Pɛdɩyʊ: Mawalʊ, kɔɔ nya mɔndzɔlɔ.

Yaɖʊ: Ɛzɩma, ɛzɩma mbɛdʊ mana?

Pɛdɩyʊ: Canta, canta.

Yaɖʊ: Pɩgɩla lidiye. Ɖeɖewayɩ mɛhɛya biye natozo kana.

Pɛdɩyʊ: Ɖeɖewayɩ tɛkɛ sɔnɔ. Nnaɣ se tɛw ɛɛdasʊ nɩwʊ.

Yaɖʊ: To. Lɩzɩ puyɔɔ.

Pɛdɩyʊ: Paalɩzʊʊ. Pɩtɛ mambɩzʊʊ mɛnzɛŋ puyɔɔ, nnɩwa?

Yaɖʊ: Ɛɛ.

Pɛdɩyʊ: Muŋguŋ ɛzɩma?

Yaɖʊ: Kum nabulɛ daa.

Pɛdɩyʊ: Cee pɩɖaanʊʊ kpawʊ lidiye, ya puɖoo.

Yaɖʊ: Maañɩnʊ sakɩyɛ.

Pɛdɩyʊ: Mfɛɩna halʊ se ehɩlɩŋ kɛ?

Yaɖʊ: Aaɩ.

Pɛdɩyʊ: Pɩlaba biye fu.

Yaɖʊ: Mʊ.

Pɛdɩyʊ: Nlaba lɛ.

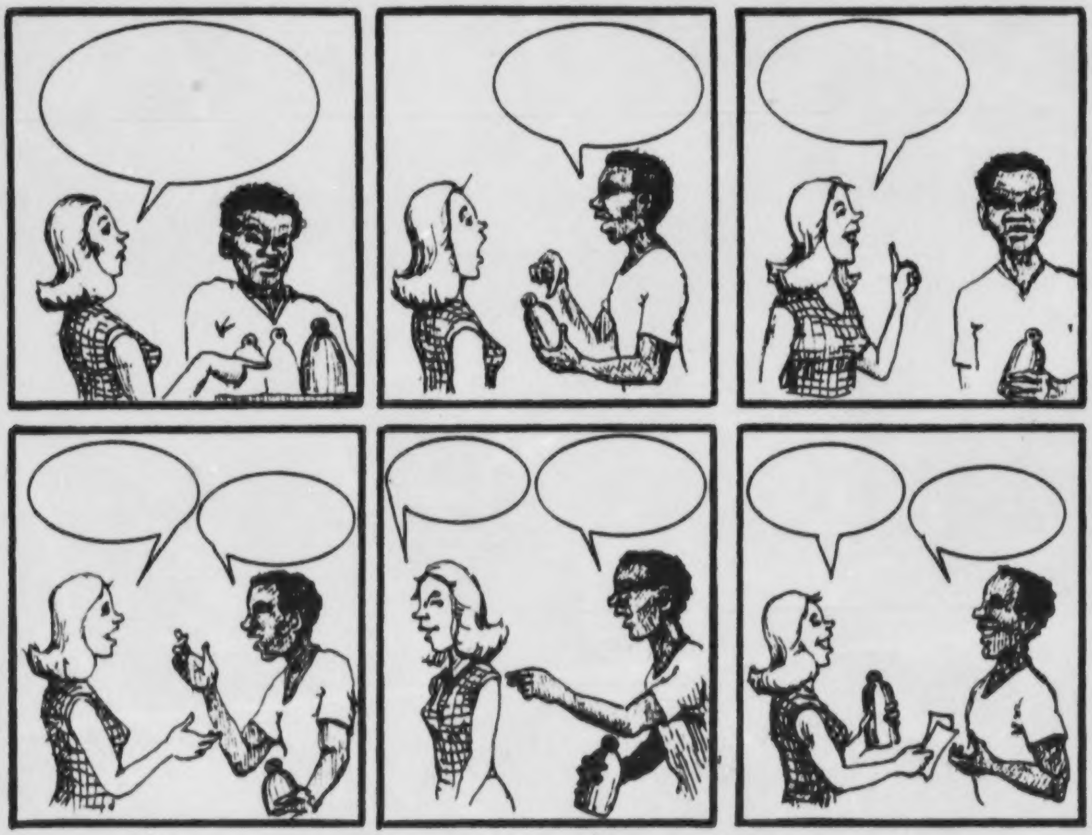
TƆM KɩSOZɩTƱ:

ACTIVITIES:

1. Memorize the customer's lines in the dialogue.
2. Act it out with your teacher or a classmate (who can read the vendor's lines).
3. Write in additional words which might be needed at the market, either by asking your teacher or by finding them in the three previous lessons.
4. Imagine the conversation between the two persons in the illustration and write the exchange in the balloons. Pair off with a classmate and practice your dialogue.
5. Pair up with another student and make up a conversation which you could have at the market. One of you could play the customer, the other the seller. Be sure to make good use of the numbers and measures of the two preceding Special Lessons.
6. The forms of address to attract customers outlined in the Culture Notes are but a few of those used. Find out more from Kabiye about what is used in rural versus urban markets, with young versus old customers/sellers, participants of different sexes, or according to what is being sold. With your classmates, compile a more complete outline of these terms. Also, find out what kinds of jokes you can reply with to terms addressed to you.

GRAMMAR NOTE

Notice that a construction like main clause plus infinitive clause in English is rendered as main clause plus 'that' clause in Kabiye. Mfɛɩna halu se ɛhɩlɩŋ kɛ? 'Don't you have a wife to prepare it for you?', literally, 'Don't you have a wife that she prepare for you?' Be careful when using these constructions in Kabiye.



KɩYAKɩŋ

Piya:	Kayaɣ, Saɖakawa, Sɩu nɛ Kemeɣada, Cebebe, Kpoguda
Cila:	Kɩdaw, Piya, Powʋ, Osakɖe
Kemeya:	Kemeɣada, Awɩndzɩlʋ, Sɔmdɩna-Kɛdɛŋa, Wazi-Kemeɖe, Sotubua
Mazaɣ:	Faɖɛndɛ, Piya-Laʋ, Lama-Kɛdɛŋa, Kigbafulʋ, Afɔwdɛ
Kudzuka:	Adzeŋgɖe, Ñamtʋʋ, Landa, Yadɛ, Cɩcaw, Laza-Laʋ, Pɛbɛda
Hodo:	Acaŋgbadɛ, Kadzɩka, Caɖɛ, Siɖka

SUPPLEMENTARY MATERIAL (Cummings Device):

A. Pierre: How much is _____?

Ɖoŋa: It's _____ per (1/4, 1/2, bowl, calabash, can, sack, etc.).

Pierre: Why does ___ cost more than ___? (tomatoes - okra)
(this - that) (one calabash - two calabashes)

Ɖoŋa: Because _____.

Pierre: This is (too) (cheap).
(very) (expensive).

Where are (the Yoruba women, the goat sellers, the millet)

Ɖoŋa: The _____ are _____.

B. Robin: When does this market (start)?
(finish)?

Bubuu: It _____ at _____.

Robin: What other markets are being held (today, on Hodo, this week)?

Bubuu: _____ and _____ are being held _____.

Robin: Where's the market _____?

Bubuu: _____ the market's at _____.

Robin: Where was the market _____?

Bubuu: _____ the market was at _____.

SɩNAW TƆM:

A. **Pierre:** Ɛzɩma mbɛdʋ ____.

Ɖoŋa: Mɛmbɛdʋ ____.

Pierre: Suwe nɛ ____ kpaɖɩ ____ lidiye?

Ɖoŋa: Mbʋpʋyɔɔ yɔ ____.

Pierre: Pɩfɛɩ lidiye.
Pɩwɛ lidiye (halɩ).
Pɩgɩla lidiye.
Pɩfɛɩ lidiye kpataa.

____ wɛ le?

Ɖoŋa: ____ wɛ ____.

B. **Robin:** Alawatʋ ndʋ kɩyakʋ kʋna ____?

Bubuu: ____ ____.

Robin: Kɩyakɩŋ weyi payakɩ ____?

Bubuu: Payakɩ ____ nɛ ____ ____.

Robin: ____ kɩyakʋ yakɩ le?

Bubuu: Kɩyakʋ yakɩ ____ ____.

Robin: ____ kɩyakʋ yaba le?

Bubuu: Kiyakʋ yaba ____ ____.

ACTIVITIES:

1. Using the words suggested for the blank spaces on the English side of the text, write a list of Kabiye words which would be used in these dialogues in the space provided. If you can think of other words or phrases which would complete the blanks, don't feel limited by the expressions provided.

2. Go to a Kabiye market if you can. Think of an excuse to hang around one vendor ('I'm waiting for a friend ... someone's coming to pick me up ...'). Listen to the exchanges between the vendor and the customers. Make a mental note and later a written note about the regularities in the conversations you hear. Add these to the repertoire of what you already know from this lesson. Ask your teacher about the meaning of words and phrases you don't understand.

3. Practice the conversations in the Supplementary Material with a Kabiye speaker. Do it until you are relaxed with several variations on the theme.

4. Add two exchanges to either of the conversations in the Supplementary Material.

5. Assume one of the roles of the people in the Cummings Device Have your teacher assume the other role. After you have learned one role, switch around.

6. Make up a series of exchanges based on the market-day chart in this lesson.

CULTURE NOTE

Many Americans consider it impolite to ask other people how much they paid for something. Most Kabiye do not. People will often ask you the price of something you own and where you bought it. You are expected to provide an honest answer. If you are unwilling to, you should explain the difference between American customs and Kabiye customs (this may still not get you off the hook). When someone else has something obviously new, you are expected to comment on it. If you have just purchased something, you are expected to 'show and tell' when coming back from the market. If you go shopping anywhere, you will often be expected to bring back gifts. As a Peace Corps volunteer, you are considered to be rich, and the further away you go, the richer you are thought to be.

NOTES

EVALUATION ACTIVITIES.

1. Go to a Kabiye market and buy something, using the vocabulary and skills learned in the last several lessons. Afterwards, ask yourself what features of the transactions were the same as those of the transactions in these lessons. Which ones were different? Evaluate your shopping trip in terms of communication.

2. Ask your teacher and another Kabiye speaker to act out a market conversation. How well do you understand? Do you think you could also participate in a natural market conversation?

3. Can you and a classmate carry on a market conversaton for thirty seconds?

4. Make up a list of things you don't understand about the market. Ask Kabiye friends to explain them to you. After one or two weeks, look again at your list and ask yourself if your questions have been answered.

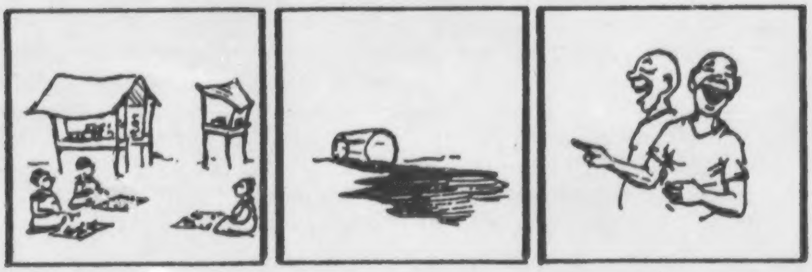
5. Look at the objectives at the beginning of the lesson. Write your assessment of how well you have attained these objectives in the space below.

Basic Objective:

Supplementary Objective:

KɩYAKƏ DAA TƆM

TALKING ABOUT THE MARKET



Lesson Thirteen - Kpɛlɛkʊʊ Hɩw nɛ Natozotʊ

OBJECTIVES

Basic Material:

To be able to discuss things which happened in the past.

Supplementary Material:

To be able to handle an embarrassing turn of events which has happened to you.

BASIC MATERIAL (Narrative):

Yesterday Pierre went to the market in Tchare, where he bargained for everything. He tried to buy okra, but the price was too high. He found some lip balm for his lips. After he bought what he needed, he stopped for some choukoutou. He met his friend Kao, the math teacher, who had picked up two bottles of BB at the shop on the Lama Kara road. A little drunk, they returned to Pierre's house and made pasta with onions, garlic and tomato paste. After eating, they went dancing at the hotel in Lama Kara.

GRAMMAR NOTE

This narrative has several examples of a sequence of tenses required in Kabiye. A sentence referring to a series of related states or actions in the past has a past (perfective or imperfective) form of the verb as the first verb in the sentence. Verbs which follow are in the imperative-subjunctive. However, if subsequent states or actions are not considered to be related to the first state or action of the sentence, then the verbs which represent them need not be in the imperative-subjunctive. Here are several examples from the narrative. Can you see why these tenses are used?

1. woba (perfective) ... poɖʋ (imperative-subjunctive)
2. ξdzaxa (perfective) ... pɩgɩla (perfective)
3. ξñɩna (perfective) ... ɛya (imperative-subjunctive) ... ɛɖʋwʋ (present)
4. ξyaba (perfective) ... ɛñɩnax (imperfective) ... ɛtɛ (imperative-subjunctive) ... ɛsɩŋ (imperative-subjunctive) ... ɛñoo (imperative-subjunctive).

Analyze the remaining sentences for the sequence of tenses with your teacher. Details on tense and aspect will be found in the Grammar Handbook.

TƆM KADξ NDϑ:

Ɖeɖe Pierre woba Caɖɛ kɩyakʊ daa, peeɖe ɛnɛ pɛdɩyaa pɔɖʊ kɩyakʊ pɩtɩŋɛ puyɔɔ. ξdzaxa se ɛya mana, pɩtɛ lɛ pɩgɩla lidiye. ξñɩna num kibubum ɛyabʊ se ɛduwʊ endomee yɔɔ. ξyaba mbʊ ɛñɩnax nɛ ɛtɛ lɛ, ɛsɩŋ nɛ ɛñɔɔ sulum cuko. ξkata ɛdabalʊ Kao, akonta wiliyu, ɛɖoka BB kpalabanaa naalɛ, mba ɛyaba habɩyɛ nɔɣ faaɖɛ daa yo. Sulum kʊwaywɛ cuko lɛ, pɔkʊyɩ powolo Pierre dɛ nɛ pɛtɩzɩ makaɖoni nɛ ayo nɛ kaanu daa tʊmatɩ. Pɛdɛma tɔɔwʊ lɛ, powolo ɖɩbayɛ akɔma ɖɩmʊyɛ Kayaɣda.

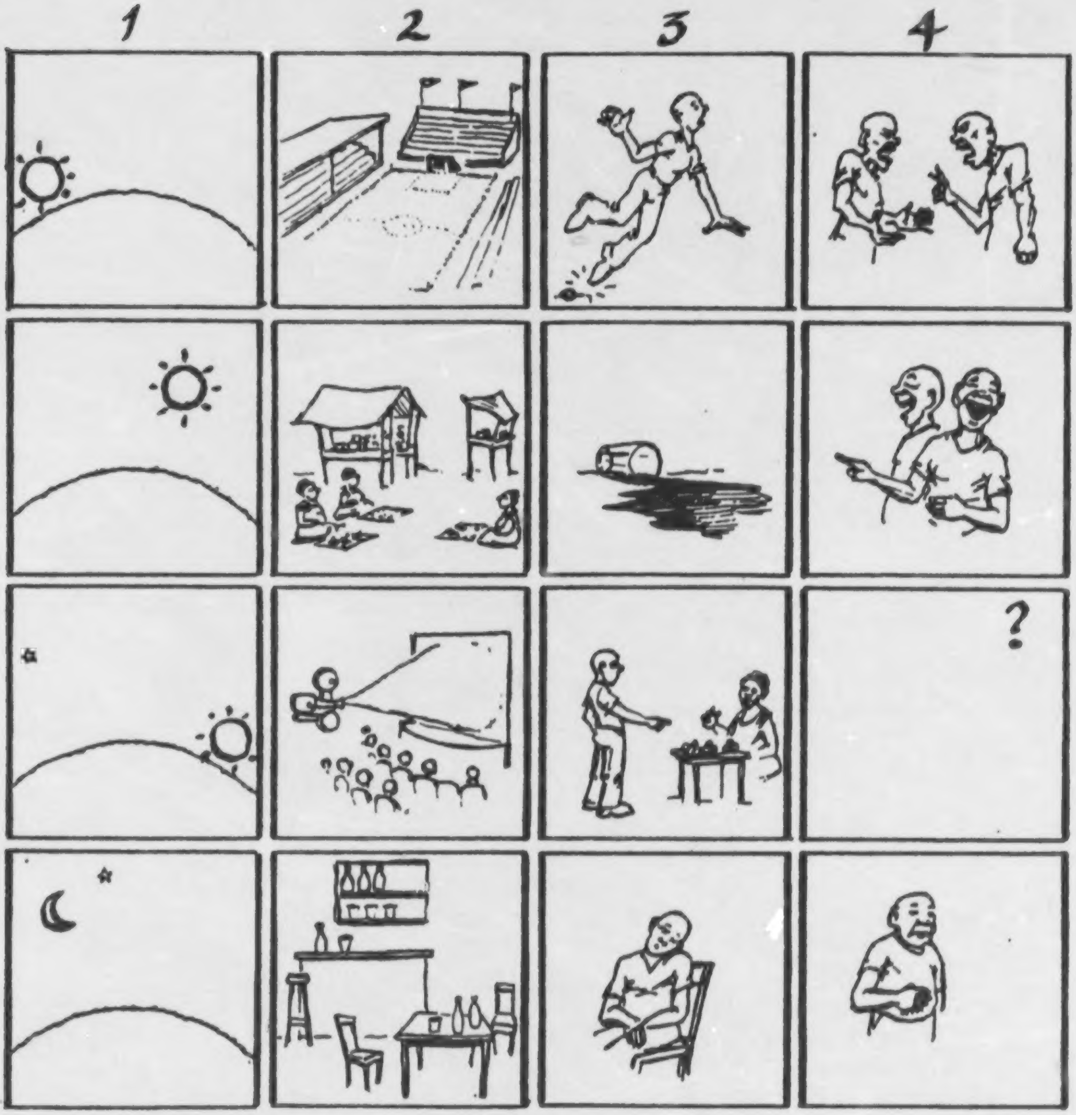
TƆM KɩSOZɩTϑ:

tɔ́ɔ́nàɣ ɖìdòòyɛ́	snack bar, restaurant	ɖèɖè wàyɩ́	day before yesterday
kìyàkʊ̀ ɖúwʊ̀	to bargain	kpɩ́tàw ŋ̀gù	last week
Youki Soda	Youka Soda	fènáɣ ŋ̀gá	last month
sɔ́sɔ́	boss	táá lèléŋ̀	feeling good
kìlɛ̀mɩ́ŋ̀ ɖìwìlìyɛ́	movie theater	hɔ́yɛ̀	in a bad mood
sʊ̀lʊ́m ɖìñɔyɛ́	bar	yówʊ́	to fight

CULTURE NOTE

The Kabiye, like many other Africans, have a different sense of time from the average American. As a teacher you may ask a student to meet you at, say, 10 o'clock. Your student may arrive at 10:15 with no felt need for apologies. You may schedule a party for 8 p.m. Guests may begin to arrive around 9:30. Among Kabiye familiar with the white man's and the African's world, you may sometimes encounter a double standard. You may be rebuked for tardiness, but your African colleague may not be.

While lateness is often accepted, failure to show is considered a serious breach of etiquette. A host who encounters the "no show" later may do all in his or her power to make the "person who didn't come to dinner" feel guilty, going to great lengths to explain what a great time was had by all, how much money was spent and how much food was wasted. There have been occasions when the host insisted on recuperating money spent from the guest who didn't show.


1
2
3
4
?

ACTIVITIES:

1. Listen while your teacher reads the narrative. Most of the vocabulary will be familiar to you from previous lessons. Pay attention to the verb forms. First ask questions which relate to general understanding of the narrative. Then ask questions about the use of the different verb forms.

2. Your teacher can prepare two students to pantomime the narrative while it is being read. Does this help your understanding?

3. Ask your teacher to read the narrative several times. On the first reading make up a skeletal outline of the passage. On successive readings, fill out your outline. Then try to say the narrative yourself.

4. Make up a different version of the narrative using the additional words provided below it. Then ask your classmates to repeat the new narrative after you.

5. Choose box from each column of the illustration. Relate the sequence of events as a narrative, using words and expressions from this lesson. Practice with other combinations of boxes.

6. Make up a narrative of your own in which you discuss a series of events. Ask your teacher for help in using the correct form of the verb for sequences of states or actions.

SUPPLEMENTARY MATERIAL (Role-Play)*:

> You have just come back from the market with a large kerosene can of palm oil for your landlady. You paid 6000 CFA for it. The problem is that you understood her to have used the Kabiye word for 'kerosene can' rather than 'bottle.' She is willing to accept it as a cadeau, but she is not willing to reimburse you. You hoped to be reimbursed for the oil, because you needed the 6000 to get to Lome to pick up your monthly salary. The market will not be held in the same place for another six days. You're not sure that the same person who sold it to you will be there and your friend with the 2 CV probably won't be around to haul the oil back.

CAST

Candy - a Peace Corps volunteer

Joel - a Peace Corps volunteer

Piyabalu - Candy and Joel's friend

Am - Piyabalu's mother and the landlady of one of the volunteers

---

*See Teacher's Handbook page 37.

SɩNAW TƆM:

ACTIVITIES:

1. Listen to a recording of the role play. Ask your teacher to comment on the appropriateness of what you have said. Pay attention to comments like: "A Kabiye would have said: ...," "This is how a Kabiye would have handled the situation: ,..," etc.

2. Make a log of the role play with this framework, using first and last lines of each player or key words.

LINE	Candy	Joel	Piyabalu	Am
1				
2				
3				
4				
etc.				

3. The students who acted out the roles the first time become the audience and the audience becomes the actors.

4. Add several characters from Characters in Search of an Author to the role play and see how these (by now) well-rounded personalities might handle the dilemma.

5. Change the instructions so that the action of the role play takes a new twist.

NOTES

EVALUATION ACTIVITIES:

1. Listen to your teacher give a brief description of the characters in this lesson. Can you identify each of the characters?
2. Try to describe something that happened to you to a Kabiye friend who was not present. Do you think that your friend has an accurate picture of what happened? Ask your friend to tell you the story. Are your story and your friend's story the same?
3. How do your experiences in making appointments with Togolese conform to the description in this lesson? Add your modifications to the Culture Note, if necessary.
4. Try to listen in on a Kabiye conversation about something that happened at the market. Do you follow most of what is said?
5. Look at the objectives for this lesson and describe below how well you've done.

Basic Material:

Supplementary Material:

SPECIAL LESSON VI

TIME

Like many other aspects of Kabiye society, the reckoning of time includes elements of the traditional and elements based on the European systems.

THE DAY:

As the illustration shows, the day may be divided into different parts. Each of these parts may be divided further. Tɛbɩyɛ, for example, refers to the period shortly before sunrise. Wɩsɩ kam, 'sun overhead' refers to the period between 11:30 and 1:00. wɩsɩ wɛlʋʋ, 'inclined sun', to the period between 1 and 3, while adzalɩŋ wɩsɩ refers to a period from 3 to 5 in the afternoon. This period is so called because the Kabiye consider it to be a time of day when women said to be lacking in organizational skills are catching up with their work in the field. Mʋtʋ tɔɔwʋ, from 5 to 7:30 is supper time.

The day may also be broken down on an hourly basis. These are some examples of times of the day:

1:00	ñɩɣyʋ kuɖumʋ
6:00	ñɩɣtʋ loɖo
6:01	ñɩɣtʋ loɖo nɛ cacayax kuɖumaɣ
6:23	ñɩɣtʋ loɖo nɛ cacasɩ nɛɛlɛ nɛ nasitozo
6:30	ñɩɣtʋ loɖo nɛ hɔɔlʋʋ

and so on. ñɩɣyʋ and cacayaɣ mean literally 'bell' and 'mark.' When talking about seconds, the French word seconde is used.

Vocabulary:

Pɩmaba ɛzɩma?	What time is it?
Pɩmaba _____.	It's _____.
Ɖaŋɩm _____.	Meet me at _____.
wayɩ caywʋ	to be late
loŋ kɔm	to be early
alawatʋ yɔɔ	on time

Activity:

Using a cardboard clock as a prop, practice telling the time.

THE WEEK:

As you can see from the illustration, there are three systems of weekday names in use. There is the system which uses the traditional six day market cycle. There is another which translates the seven day week into Kabiye. And there is a third, which uses the French day names. You will probably encounter all three.

In Lesson Thirteen, the chart shows the days of the week and where markets are held. For every place in Kabiye country, a market within walking distance is held every day. Note the importance and overlap of market names, day names and people's names.

Activities:

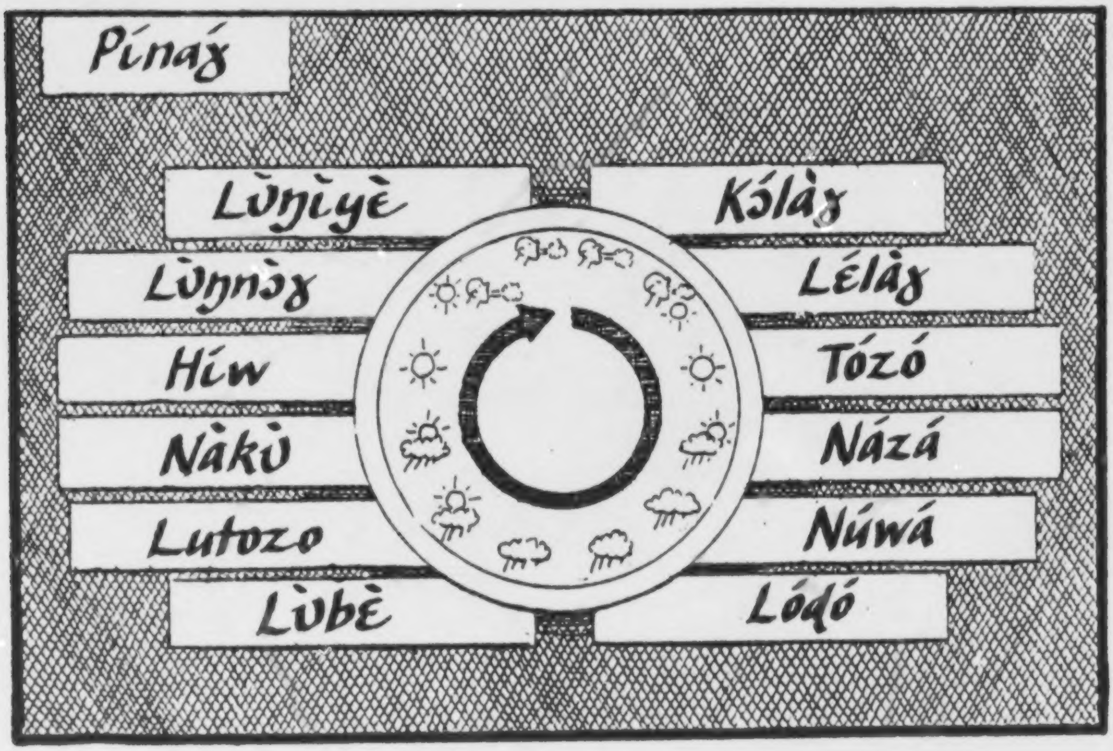
1. Ask a Kabiye friend which of the three day-naming systems he or she uses with different kinds of people in different circumstances.
2. Point to a particular day on the calendar. Ask another student to identify that day by name. To get your fellow students to use the traditional names, ask one classmate to name one day and ask another classmate to give the name of the day which follows it.
3. Ask your classmates to think of something that happened to them in the past week. Then ask them: ɖoye? and they should answer using the name of a day of the week.

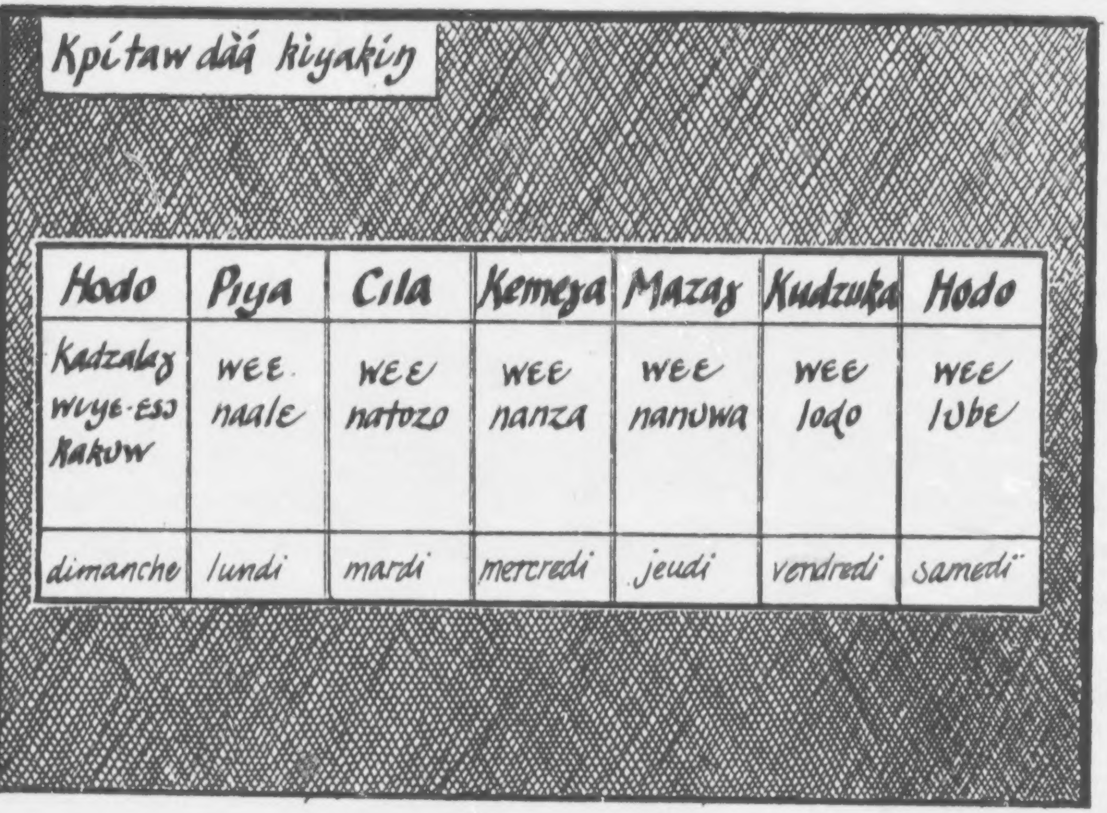
MONTHS OF THE YEAR:

Months may be referred to by more than one name. The names that you should learn are those shown in the illustration. But these names are also common:

January	Kamiŋ	clay drums
February	Lesi-Tesoŋiye	funeral ceremonies
March	Lakɩŋ-Kpiziɖe	forest/hunting - end of dry season
April	Domax ne Akoza	planting and weeding
May	Alila	
June	Mɩsɩ tɔɔwʊ	eating millet
July	ξvalaa nɛ Akpema	
August	Kɩyɛɛna	yam festival
September	Salaŋ-Aloma	beginning of dry season, making of yam mounds
October	Aloma	making of yam mounds
November	Mɩla Cɛbʊ	guinea corn harvest
December	Saŋayɩŋ	guinea corn festival

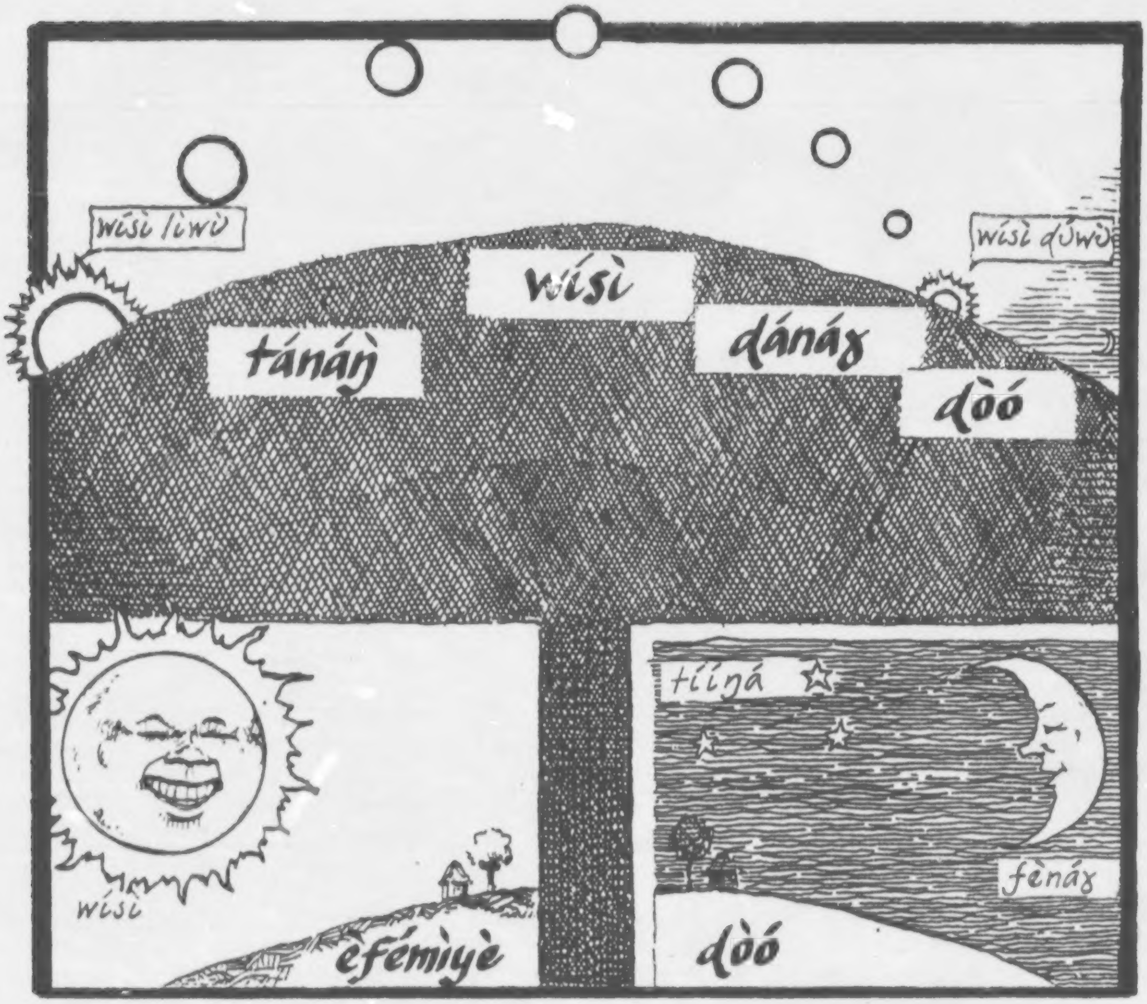
The names of months may also vary from one area to the next, depending on when the activities characteristic of each month are performed. If standard Kabiye is taught in the schools, there will still be many people who use these regional terms.


Pínaɣ
Lʋ̀ŋı̀yɛ̀
Kɔ́làɣ
Lʋ̀ŋnɔ̀ɣ
Lɛ́làɣ
Hı́w
Tózó
Nàkʋ̀
Názá
Lutozo
Núwá
Lʋ̀bɛ̀
Lóɖó



Kpítaw dàá kiyakiŋ

Hodo	Piya	Cɩla	Kemeya	Mazaŋ	Kudzuka	Hodo
Kadzalaŋ wɩyɛ-ɛsɔ kakʊw	wɛɛ naalɛ	wɛɛ natozo	wɛɛ nanza	wɛɛ nanʊwa	wɛɛ loɖo	wɛɛ lʊbɛ
dimanche	lundi	mardi	mercredi	jeudi	vendredi	samedi

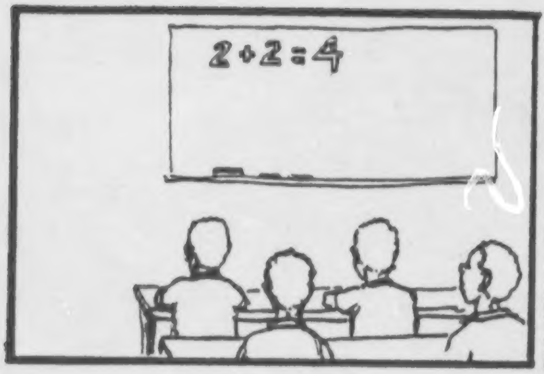

wísì líwʋ̀
wísì
tánáŋ
ɖánáɣ
ɖòó
wísì ɖúwʋ̀
tííŋá
fènáɣ
wísì
éfémiyè
ɖòó

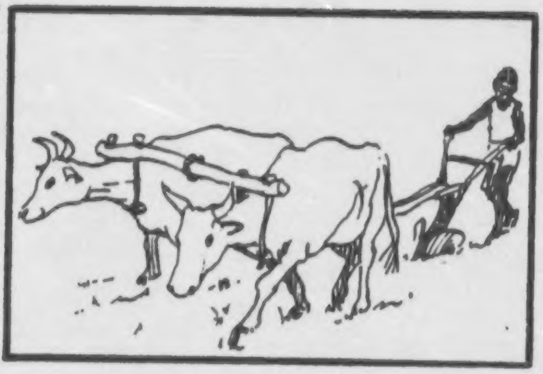
Activities:

1. Which months correspond to numbers?
2. What are the activities characteristic of each month?
3. Ask your classmates to think of something significant that happened to them in the last year and to think of the name of the Kabiye month in which it happened. Then ask: ɖoye? Their responses should be in Kabiye.

CORPS DE LA PAIX TƆBƱ

EXPLAINING THE PEACE CORPS





Lesson Fourteen - Kpɛlɛkʊʊ Hɩw nɛ Nanzatʊ

OBJECTIVES

Basic Material:

To be able to respond to questions about your participation in the Peace Corps.

Supplementary Material:

To be able to talk about the basic objectives of the Peace Corps.

BASIC MATERIAL (Interview)*:

Peace Corps Cross-cultural Trainer: Lynn, when you go to Lama Kara, people are going to ask you a lot of questions about the Peace Corps. You should be able to answer them. Let me ask you just a few for practice.

Lynn: OK.

PCT: What does the Peace Corps do?

Lynn: _____ _____ _____ _____ _____, _____, and ____.

PCT: Why don't you go where there is fighting?

Lynn: We're not soldiers, we're _____ _____ _____.

PCT: Is it voluntary or were you volunteered?

Lynn: _____ _____ _____ _____ _____.

PCT: How much do you get paid?

Lynn: _____ ____ _____ _____ ____ _____.

PCT: Why did you choose Togo?

Lynn: _____ _____ _____.

CULTURE NOTE

During your stay with the Kabiye, you can expect to be bombarded by questions. The kinds of questions asked in this interview are but a small sample of the questions you will be asked. As the Kabiye observe your daily work and your living habits, you may be asked about your lifestyle. Your work habits and scheduling of appointments may indicate that you operate within a different time frame. Your work attitudes will also furnish your hosts with a great deal of food for thought. You should be prepared to explain your mode of dress and how you conduct yourself socially. You should also be willing to explain your work role to your Togolese counterparts. And if you seem to be breaking rules of traditional or governmental protocol, people will expect you to explain why.

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*See Teacher's Handbook, page 39.

TƆM KAƉƐ NDƱ:

Sɔɔlɩm Tʊmɩyɛ Hayɩsɩyʊ: Lynn, ŋwoki Kayaɣda lɛ, ɛyaa kaŋ pɔzʊʊ tɔm sakɩyɛ laŋhɛzɩyɛ sɔɔlɩm tʊmɩyɛ yɔɔ. Pɩwɛɛ se mbɩzɩ ncosiwe. Yele mɔmbɔzɩŋ natuyu cabɩ nɛ ŋhayɩsɩna.

Lynn: Tɔ.

STH: Ɛbɛ tʊmɩyɛ laŋhɛzɩyɛ sɔɔlɩm ŋgbeye lakɩ?

Lynn: Palakɩ ____ ____ ____.

STH: Ɛbɛ laba nɛ eewoki yowu ɖeɖe?

Lynn: Ɖɩdɛkɛ sodzanaa, ɖɩgɛ ____.

STH: Pɩgɛ soolɩm tɩtɩŋɛ yaa palɩzamɩ kɩlɩzʊ?

Lynn: ____ ____ ____.

STH: Ɛzɩma pɛhɛyʊmɩ?

Lynn: Pɛhɛyʊɖʊ ____ ____ ____.

STH: Nlɩza Togo suwe?

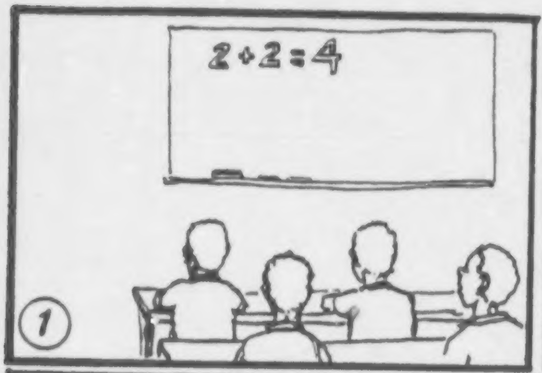
Lynn: ____ ____ ____ ____.

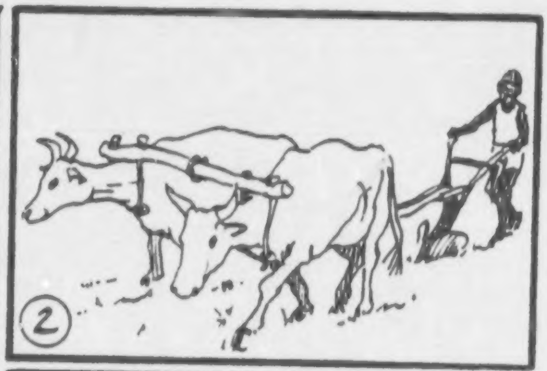
TƆM KƖSƆZƖTƱ:

assistance technique	technical assistance	náŋ̀ hàɖáw	to use animal traction
càmɩ́yɛ̀ wɛ́wʊ̀	safety	wìlɩ́wʊ̀	to teach
hàɖáw tʊ̀mɩ́yɛ̀	agriculture, cultivation	lòkònáà hùyúù	to dig wells
nʊ̀máw	procedure, technique	máwʊ̀	to build
politique	policy	yɔ́ɔ́ cɔ́nàw	to maintain, look after
màɣzɩ́m	goal, aim	tìñɔ̀ɔ̀zʊ́ʊ̀	to orient, prepare yourself
kìwìyàɣ	government	cáɣʊ̀	to ride (bicycle, motorcycle)
tʊ̀mɩ́yɛ̀ wònú, tʊ̀mɩ́yɛ̀ wóndù	implement, tool	nʊ̀máẁ wóbù	to travel
tɔ́ɔ̀wʊ	nutrition	tɔ̀sʊ́ʊ̀	to store, economize
húɖè ɖúwʊ̀	to fertilize	ñɔ̀ɔ̀zʊ́ʊ̀	to repair

ACTIVITIES:

1. When the interview is done the first time, the teacher plays the role of the interviewee, while the student asks the questions. After several students have had a chance to ask the questions, switch roles and you or one of your classmates take the role of the PCV answering the questions.
2. Take notes on the different answers provided by your fellow volunteers to the interviewer's question. Write a summary response to one or two of the questions and give this as a short speech before the class.
3. Try to anticipate questions which Kabiye might ask you about Peace Corps. Write them down. Get your teacher's reaction to the content of your question. Does your teacher think that your question is culturally valid, i.e., one that Kabiye might actually ask?
4. Try out some of these questions on one another. Use the session not only to practice your Kabiye but to develop your cultural sensitivity. Ask your teacher to monitor the question session and afterwards give an evaluation of the ability of each student to handle the issues discussed.


2+2=4
①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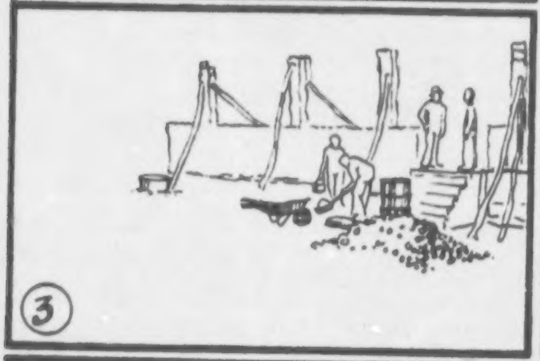
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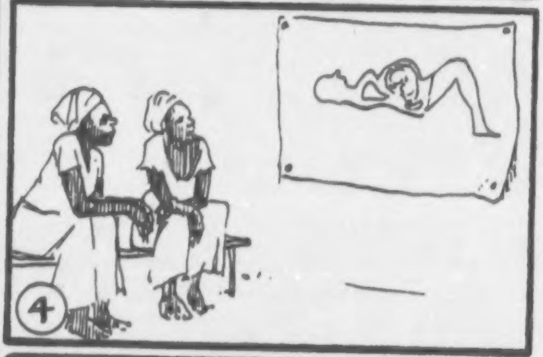
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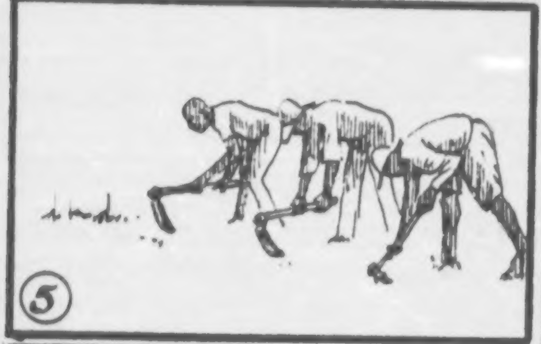
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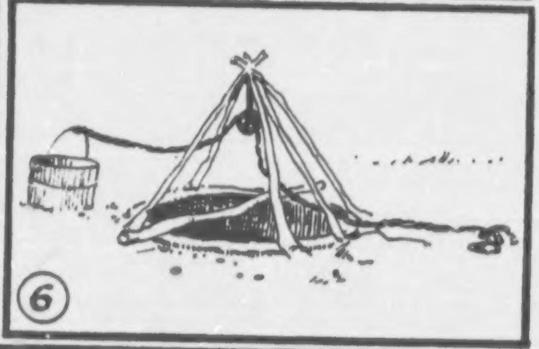
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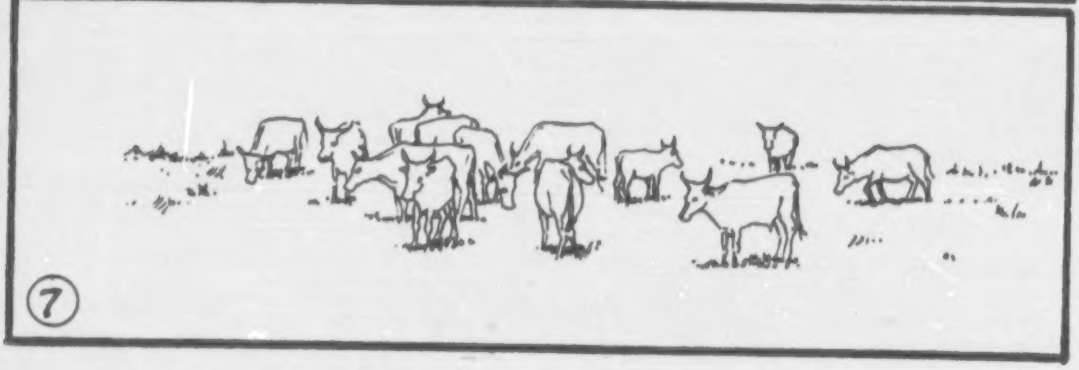
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SUPPLEMENTARY MATERIAL (Prose Passage)*:

The Peace Corps Act, 1961,

Declaration of Purpose

The Congress of the United States declares that it is the policy of the United States to promote world peace and friendship through a Peace Corps. The Peace Corps shall make available to interested countries men and women of the United States qualified for service abroad and willing to help the peoples of such countries to meet their need for trained manpower, under conditions of hardship if necessary, and to help promote a better understanding of the American people by the people served, and to help promote a better understanding of other peoples by Americans.

(abridged version)

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*See Teacher's Handbook, p. 35.

SɩNAW TƆM:

Laŋhɛzɩyɛ Sɔɔlɩm Tʋmɩyɛ Duwʋ Paɣtʋ, 1961,

Maɣzɩm Lɩzʋʋ nɛ Wɩlʋʋ

Nɔɣ Kuɖʋmaɣ ξdzaɖɛ kiwiyaɣ ɖʋwʋ maɣzɩm se NKE sɔɔla se ɖɩsɩna nɛ laŋhɛzɩyɛ nɛ tabalɩyɛ ɛtɩŋna LST yɔɔ pʋkɔɔ ɛdzaɖɛ kpekpe yɔɔ. LST tiyuuna adzɛyɛ wena asɔɔla yɔ Amɛɖɩka abalaa nɛ halaa mba pɛwɛna sɔɔlɩm yɔ, nɛ pɛwɛɛna sukuli kɩtɛzʋ takayɩsɩ se pabɩzʋʋ pala tʋmɩyɛ adzɛyɛ lɛɛna daa yɔ; nɛ pɛsɩna adzɛyɛ ana adɛ tʋmɩyɛ labʋ daa. Amɛɖɩka abalaa nɛ halaa panɩyɔ petisaa se yee pɩbɔza kʋnɔŋ ɖoɖo kɔyɔ, pabɩzʋʋ pala kʋnɔŋ nɛ pɩkɔna ɖama nɩnaw kɩbaŋgʋ Amɛɖɩka ɛyaa nɛ adzɛyɛ ana adaa mba pɛhɛkʋdaa, adzɛyɛ ana adaa ɛyaa ɛnɩɩ NKE daa ɛyaa tɔm tɔbʋ piyele nɛ Amɛɖɩka ɛdzaɖɛ daa mba ɖoɖo nɩɩ adzɛyɛ anɩyɔ adaamba tɔm tɔbʋ.

TƆM KɩFATƐ (New Words):

tábàlɩ́yɛ̀	friendship
kpèkpé	all, whole
lɛ́ɛ́-	other
kʋ̀nɔ̀ŋ́, kʋ̀nɔ̀mɩ́ŋ̀	suffering, hardship
kɩ́báŋgʋ̀	better
kɩ̀fál-	new
kɔ́nàw	to bring
ɖámá	one another
nɩ́nàw	to understand
tìsúù	to accept (ready)

ACTIVITIES:

1. Listen to your teacher read the passage. Because of the length of the sentences, you may have difficulty understanding it immediately. Ask your teacher to read it sentence by sentence. Indicate to your teacher which words you don't know, or underline them and then check the translations.
2. Ask questions about the new words. You may also ask your teacher to rephrase sentences, breaking them into even smaller chunks.
3. Ask your teacher to summarize the passage in his or her own words.
4. Once you understand the passage try to say it in your own words.
5. Formulate a series of questions about the passage using the model of the interview in the first part of this lesson. You may interview your teacher or a fellow student who will play the role of the Peace Corps volunteer.

GRAMMAR NOTES

1. Note the translation of 'united': nɔɣ kʋɖʋmaɣ, 'one mouth.'
2. 'Interested countries' is adzɛyɛ wena asɔɔla Amɛɖɩka, 'countries which like America.'
3. 'Qualified' is peweena sukuli kɩtɛzʋ takayɩsɩ, 'they have final school certificates (papers).'
4. 'Willing' is pabɩzʋʋ pala tʋmɩyɛ, 'they can do work.'
5. 'to understand X' is nɩwʋ ... X tɔbʋ, 'to hear ... X under.'

NOTES

EVALUATION ACTIVITIES:

1. Write down a list of questions (in English or Kabiye) which Kabiye might pose to you during the course of your work. How many of these do you think you can answer satisfactorily in Kabiye?

2. Get involved in a conversation about the Peace Corps with a Kabiye friend. Try to explain as much of your point of view about the Peace Corps as you can.

3. Ask your teacher to dictate a few lines about the purposes of the Peace Corps. See how well you understand.

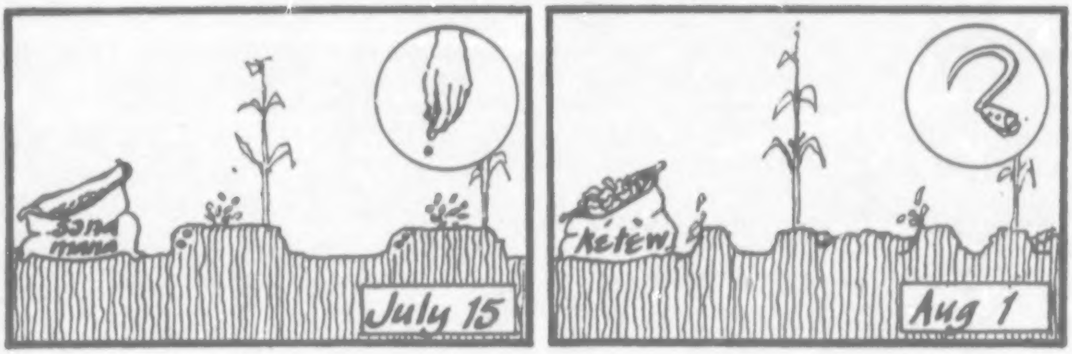
4. Review the objectives on the first page of this lesson and write your assessment below.

Basic Objective:

Supplementary Objective:

HAÐAW

FARMING


sɔna mana
July 15
kétèw
Aug 1

Lesson Fifteen - Kpɛlɛkuu Hɩw nɛ Nanuwatʋ

OBJECTIVES

Basic Material:

To become familiar with the planting cycle.

Supplementary Material:

To expand your knowledge of Kabiye agriculture.

BASIC MATERIAL (Operation):

Planting Cycle

March 1	1.	Fertilize before onset of rain.
April 1	2.	Plant millet on one side of bed.
April 15	3.	Plant guinea corn on other side of bed.
May 1	4.	Plant peanuts in center of bed.
July 1	5.	Harvest millet and put millet stalks in ditch.
July 15	6.	Plant beans and okra on one slope of ditch.
August 1	7.	Harvest peanuts and take earth from center of bed to fill in ditch. Center of old bed becomes new ditch. Old ditch becomes center of new bed.
September 15	8.	Harvest beans and okra.
November 15	9.	Harvest guinea corn.

CULTURE NOTE

As you can see, the Kabiye planting cycle, even in its outline form, is complex and agriculturally very sophisticated. Extensive usage of intercropping, composting and rotation of crops within a small planting area is common. The reasons often adduced for this are population pressure and limited land resources.

TƆM KAĐƐ̰ NDƱ:

Đomaɣ

Tozo 1	1.	Đʋ huɖe haba yɔɔ pucɔ tɛw pazɩ nɩwʋ.
Đomax 1	2.	Đʋ mɩsɩ kpɛmɔɣ kuɖumaɣ yɔɔ haba yɔɔ.
Đomax 15	3.	Đʋ mɩla kpɛmɔɣ lɛɛka yɔɔ.
Nuwa 1	4.	Đʋ kɛtɛw haba hɛkʋdaa.
Lʋbɛ 1	5.	Ku mɩsɩ, ɖʋ camɩya habʋŋdaa.
Lʋbɛ 15	6.	Đʋ sona nɛ mana habʋ kpɛmox.
Lutozo 1	7.	Kuli kɛtɛw piyele pɩsɩ haba, ɖʋ tɛtʋ mɩla dɛɛ. Habɩyɛ kɩbɩnɖɛ hɛkʋdaa pɩsʋʋ habʋ kɩfalʋʋ piyele habʋ kɩbɩnʋ pɩsɩ habɩyɛ kɩfaɖɛ hɛkʋdaa.
Naku 15	8.	Hɛɛ sona nɛ mana.
Hɩw nɛ Kuɖum 15	9.	Cɛ mɩla.

ADUɣA:

Tɔ̀ɔ̀bɩ̀tɔ̀ɔ́ŋ wáyɩ́ fɛ́ɩ́ yówú.

Hàɖʋ̀ mɩ̀lʋ́ yɔ́ɔ̀dʋ̀ʋ̀ná sè èhàkʋ̌ fɛ́ɩ́ lɔ́ŋ̀.

TƆM KɩSƆZɩTƱ:

ɛ̀dɩ̀ɣyé, àdɩ̀ɣà	club for breaking mounds of soil	tʋ́yʋ́w, tʋ́yʋ́ŋ̀	hoe
cɩ̀kà, cɩ̀kànáà	pickaxe	láɖɩ̀yɛ̀, láɖà	axe
ɖʋ̀ʋ̀ná, ɖʋ̀ʋnánáà	small pick	kɛ̀kɛ́lɛ́, kɛ̀kɛ̀lɛ́náà	sickle
hàkʋ́, hàkʋ́ŋ̀	hoe	kpácà	machete

ACTIVITIES:

1. Listen very carefully as your teacher reads the steps in the planting cycle to you. If you do not understand the first time, ask your teacher to read it again. This time ask questions after each step. If you do not understand, ask your teacher to rephrase the instructions for each step. Your teacher may accompany the reading by referring to the illustration.

2. After you understand the procedure, give the instructions to a classmate who will pantomime it.

3. Retell the planting procedure as a short speech before the class, using the illustration.

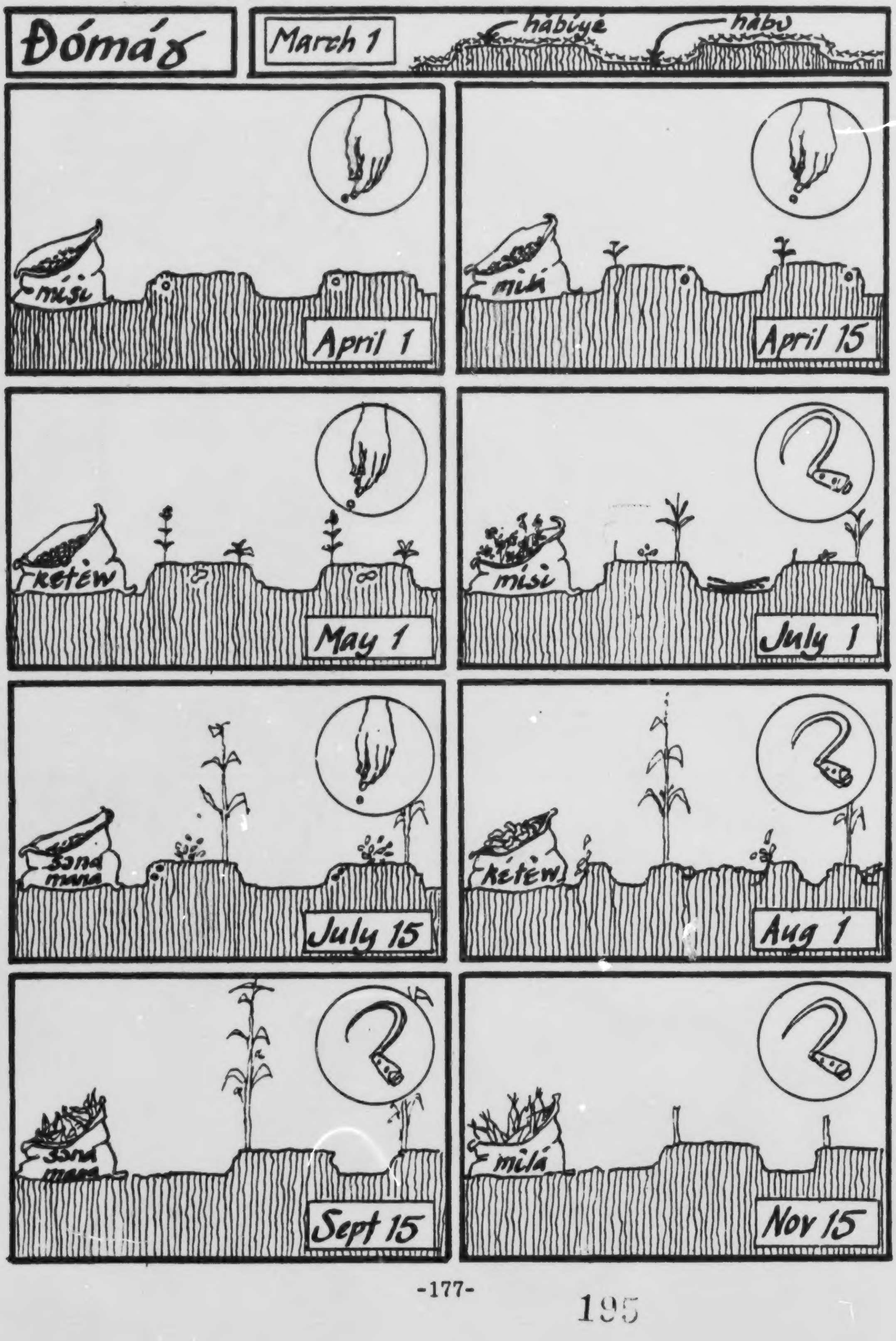
4. Relate the steps in the planting procedure as if you are talking about something that happened in the past or like something that will occur in the future. Your teacher can help you with the correct verb forms.

5. Ask your teacher to tell you how to plant yams. See if you can follow a slightly different, slightly more detailed procedure.

GRAMMAR NOTES

1. As in English, a number of different words are used to mean 'harvest.' We can say, 'Dig up the potatoes, pick the fruit, pluck the tomatoes.' Kabye does not use a cover term. Therefore, in Kabiye we say kʋ́m̀ with millet, kʋ̀lʋ́ʋ̀ with peanuts, hɛ́wʋ́ with okra, cɛ́bʋ̀ with guinea corn, kàyʋ́ʋ̀ or kpɛ́wʋ́ with fruit, and hʋ̀yʋ́ʋ̀ with yams or cocoyams.

2. Note the tone and vowel tension differences on ɖʋ́wʋ̀, 'put' and ɖúwú, 'plant.'


Ðómáɣ
March 1
hábíyé
hábʊ
mísi
April 1
mísí
April 15
kétéw
May 1
mísi
July 1
sɔna
mana
July 15
kétéw
Aug 1
sɔna
mana
Sept 15
mílá
Nov 15

SUPPLEMENTARY MATERIAL (Narrative):

Kabiye agriculture and stock-raising have these characteristics. They practice intercropping. Peanuts and beans are planted to improve the soil. Stock given fodder to eat is penned to keep manure in one place. This manure is combined with ashes from the compound and with chicken manure obtained from coops. People defecate on the fields after planting. Caterpillars are killed by spraying crops with ash from the compound. Inside the compound itself, grain is kept in water-tight granaries.

SɩNAW TƆM:

Kabɩyɛ daa haɖaw nɛ ɖɔɖɛ tɛ wɛtʊ wɛ ɛsʊ. Pahayʊʊ tɔɔnasɩ sakɩyɛ ɖoli kʊɖʊm. Poɖuwu kɛtɛw nɛ sona se paha tɛtʊ mʊzʊŋ. Pɔɖʊwʊ kpɩna tɔɔnax lɛ pakayɛ huɖɛ daa se anɩ pɩndʊ peeɖe. Pesiduu huɖe tʊnɩyɔ nɛ taɣ yɔɔ tɔlɔma, nɛ keleme pɩndʊ ndʊ poguwu kpoŋ dɛɛ yo. ξyaa nɩwʊ pɩndʊ hayɩm daa mɩla dɛɛ. Pɔkʊwʊ soŋsowe nɛ taɣ yɔɔ tɔlɔma wena pamɩzʊʊ tɔɔnasɩ yɔɔ yɔ. Taɣ yɔɔ tɩtɩŋɛ lɛ pasɩwʊ tɔɔnaɣ kpoŋ daa ɖɩnɖɩ lɩm ɛɛbɩzʊʊ pɩtalɩ yɔ.

TƆM Nξ TƆBϑ NDɩ:

kèléme kpôw	chicken coop
tɔ́ɔ̀nâɣ kpôw	grainary
tɔ́ɔ̀nâɣ	grain
húɖè	compost, compost pit

ACTIVITIES:

1. Your teacher can read the characteristics of Kabiye agriculture several times. Let your teacher read uninterrupted the first time. The second time, ask questions after each sentence if you don't understand. The third time try to get the meaning without interrupting.

2. Your teacher can ask each one of you for a feature of Kabiye agriculture. He or she can write each feature on the blackboard as you go along. Take turns until you have mentioned all of the characteristics.

3. Break down the sentences of the narrative into a list which contains only simple sentences.

4. Write the narrative, try to say the narrative yourself. A good way to do this is to take each characteristic and try to summarize it in one or two words. Now that you are familiar with the narrative, these words should be sufficient as mnemonic devices to allow you to produce a reasonable facsimile of the original.

GRAMMAR NOTE

The Kabiye word for '-self' is tɩtɩŋɛ. It usually follows the noun it modifies. If there is no demonstrative after the noun, tɩtɩŋɛ does not require a prefix. If the demonstrative is present, then the noun class prefix is used. This noun class prefix is the subject prefix that is used with verbs. For a list of these, see Lesson 3 in the Grammar Handbook.

NOTES

EVALUATION ACTIVITIES:

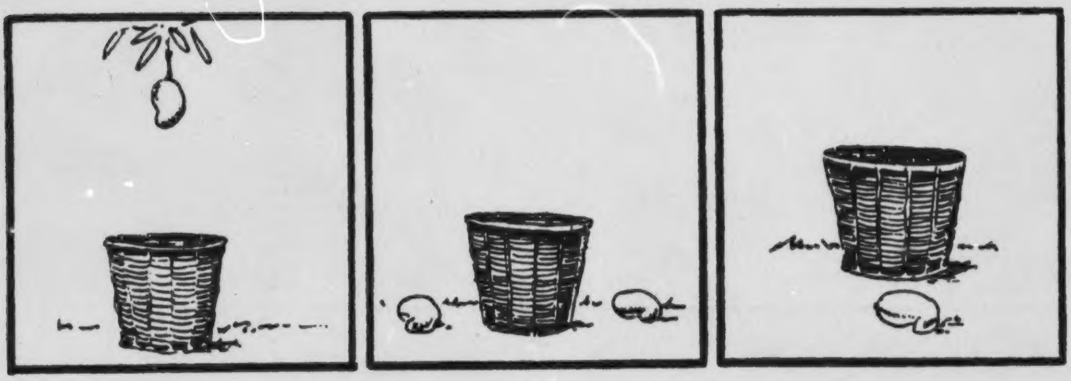
1. Ask yourself how much you know about Kabiye agriculture. What aspects of agriculture don't you know about? Take some of your questions to a Kabiye friend who knows about it to get the answers. Pool your knowledge with your classmates, then reassess your knowledge.
2. Now that you have had a considerable amount of exposure to Kabiye, you may want to ask yourself what the two or three areas of communication and culture or grammar which you have already studied are your weakest. When you can specify what they are, ask your teacher for help in remedying these faults.
3. Visit a Kabiye farm if you can. Observe well. At what stage of the agricultural cycle is the farm that you observed? Give several reasons for your answer.
4. Using the names for tools in the BASIC MATERIAL, see if you can talk about which ones are used in various stages of the planting process. Consult a Kabiye friend if you're not sure.

Basic Material:

Supplementary Material:

ƐYAA WɩLƏƏ WONDU ƉƐƉƐ

DESCRIBING WHERE THINGS ARE LOCATED



Lesson Sixteen - Kpɛlɛkʋʋ Hɩw nɛ Loɖotʋ

OBJECTIVES

Basic Material:

To be able to talk about location and destination.

Supplementary Material:

To be able to discuss geographical features.

BASIC MATERIAL (Narrative):

Kwasi ran up the hill, around the baobab and into the cave. Inside the cave he put a mango on a rock. He took a palm nut out of a calabash and put it into his mouth. He crawled out of the cave over a log. He climbed up a tree, dropped the palm nut from his mouth, and slid down the trunk. He walked along the stream across the bridge and through the woods to his house. He took a palm nut out of his pocket and threw it behind his house. He sat down in front of the door. Kwasi is crazy.

CULTURE NOTE

Awayɩ, an adverb has several meanings. The literal meaning is 'outside,' but it is also the usual euphemism for going to relieve oneself. What the speaker intends is usually obvious. If a person is well groomed and wearing good clothes, the interpretation is probably 'going for a stroll.' If the person has just worked all day in the field, is sweaty and is wearing old clothes, 'going outside' probably has the other meaning.

TƆM KAƉE NDƟ:

Kɔsi sɛ ɛkpa piyaɣ, ɛcɔɔ teluw piyele ɛsʋw pɩlɩw daa. Pɩlɩw daa peeɖe lɛ ɛkpaɣ maŋgʋ nɛ ɛsɩ ɛwaw yɔɔ. ƹlɩza kpakpaye ehiwa daa nɛ esuw ɛnɔɣ. Ekalaa ɛlɩ pɩlɩw daa nɛ ɛmaa ɖexa nakɛyɛ yɔɔ. ƹkpa tɩŋ nakuyu, eyele kpakpaye ɛnɔɣ daa ɖɩlɩ ɖɩtɔlɩ piyele etii tɩŋ yɔɔ. ƹɖɔma ɛcɔlɩ lemeɣa, ɛtɛzi kondoloko, ɛtɩŋ kaɣɖɛ daa nɛ ekpe. ƹlɩza ɛkabʋa daa kpakpaye nɛ ɛlo ɛdɩxa wayɩ. ƹcax ɛnono ɛsɛndaa. Kɔsi sʋ kpaŋ.

ACTIVITIES:

1. Using the illustration, make up a sentence to describe the location of the object in each picture.

2. After you are familiar with the basic words used to indicate location, make up a short speech using the illustration and describe each setting. Avoid simple phrases like: 'The mango is in the basket, the mango is behind the basket,' of Activity 1. Try to make your speech more interesting. For example, 'That crazy fool Kwasi has put his mango in my basket again. So I've put my mango behind his basket,' etc.

3. Now play twenty questions using words which indicate location. Hide something in the classroom. Each person must then ask a queston using location words until the object is found. For example: 'Is your Aralen tablet behind the blackboard? Is it near the Kabiye teacher? Is it beside Frederick?' etc. Remember that Kabiye often uses verbs where English uses prepositions.

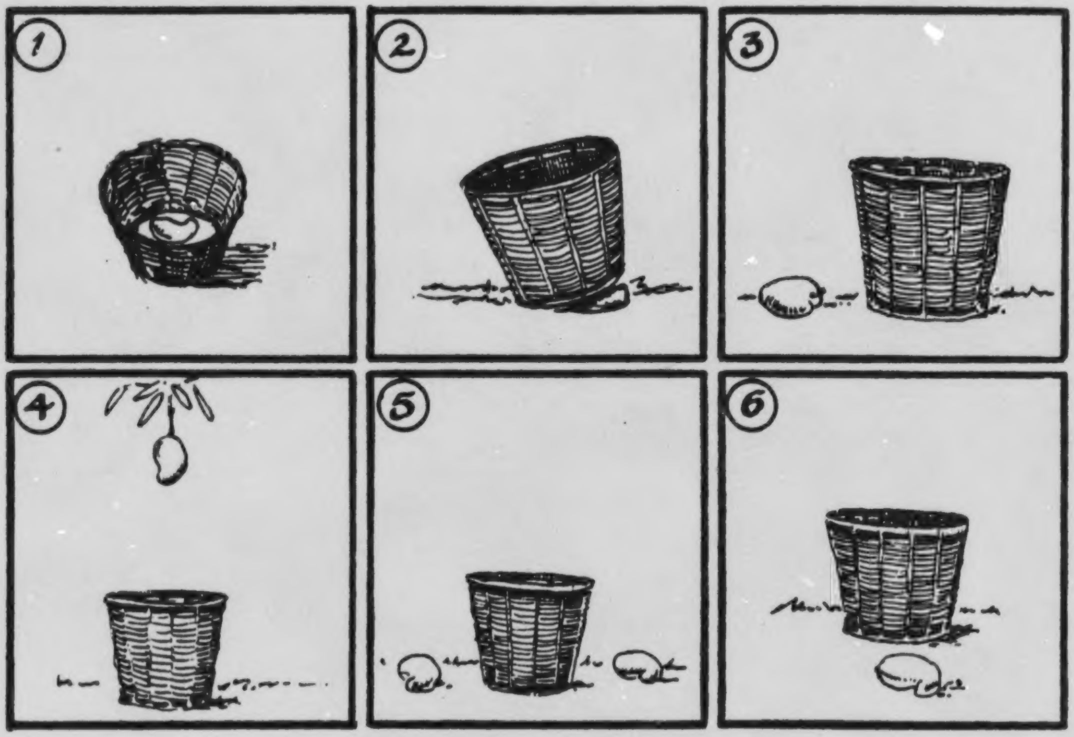
4. Now for each location word in the narrative, leave a blank space. Try to recreate the original story.

5. Leave blank spaces for location words in the narrative. This time try to replace the blank spaces with different location words. Say your narrative before the class and see if they understand. If your classmates don't understand by the second reading, lead them through it like this: 'First, Kwasi ran _____ the hill' and they should supply the response. If they don't, provide the answer yourself and proceed to the next sentence, and so on.

GRAMMAR NOTE

A basic difference between Kabiye and English is in the use of prepositions (or postpositions in Kabiye) versus verbs to indicate location or direction. English tends to prefer prepositions, while Kabiye prefers verbs. These examples will show how this works: se ekpa piyaɣ, (literally 'ran climbed hill'), 'ran up the hill,' ɛcɔɔ teluw, 'he ran around the baobab,' ɛlɩza kpakpaye ehiwa daa, 'he took a palm nut out of a calabash.' See how many examples you can find.

As you can see, many of these are like English verbs which incorporate directionality or location in the verb, like 'traverse, round, enter' versus 'go through, go around, go into.'


1
2
3
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5
6

SUPPLEMENTARY MATERIAL (Spiel):

There are many rivers in Togo.

The _____ comes from _____ mountains.

It _____ Togo and Benin.

It flows into the ocean at _____.

CULTURE NOTE

Rivers form an important part of many African cosmologies. They are often considered to exert influence over the drainage systems where they are located. Thus, tabus which apply to rivers apply to the land as well. Because the Kara River is thought to dislike palm wine, palm wine tapping on its northern banks is considered tabu by many Kabiye. This is because 'the Kara area belongs to the river.' Many Kabiye also believe that spirits are ill-disposed to canoes on certain rivers.

SɩNAW TƆM:

Pɔsɩ sakɩyɛ wɛ Togo.

____ lɩna ____ pʋŋ daa.

____ kamaɣ Togo nɛ Dahumɛ ____.

____ teŋgu daa ____.

TƆM KɩSƆZɩTƲ:

kpɛndʋ	to unite, meet, join
tibu	to descend, go down
lɩnaw	to come from
lɩkamɩyɛ	lake
Mɔnɔ	
Ana	
Hao	
Kayaɣ	
Mao	

ACTIVITIES:

1. Listen to your teacher's spiel about the rivers in Togo. It will be repeated three times. After the first repetition, your teacher may ask you some questions. During the third repetition, you may ask the teacher questions.
2. Restate your teacher's spiel as a collective effort, with each student contributing parts remembered. You may do this orally or you may write it on the blackboard.
3. See what you can find out about Kabiye beliefs about rivers in the Kara area that are not discussed in the Culture Note.
4. With your teacher, write up a spiel about mountain ranges in Togo, types of trees in the Kara region or about other natural phenomena.
5. Record the spiel. Then play it back and write down what you have heard. Then read your dictation before the class. Then answer questions from your teacher and your classmates.

NOTES

EVALUATION ACTIVITIES:

1. Review Special Lesson Two on Kabiye towns where words for location are first treated. Then test yourself on these words by describing the location of one object relative to that of another object in as many configurations as you can think of. You may use real or imaginary objects.

2. If there is more than one Kabiye teacher, ask them to switch classrooms and deliver the spiel on rivers. Are you able to understand one speaker as easily as another?

3. Look at the narrative and the spiel again. See if there are any grammatical features you don't understand. Try to look them up in the Grammar Handbook. Or ask your teacher.

4. Look at the objectives on the first page of this lesson and write a description of how well you have attained them below.

Basic Objective:

Supplementary Objective:

REVIEW

Look back over the lessons in this unit and review those that you still feel unsure of. This review time can also be used to do some of the Supplementary Material or Special Lessons, if you haven't already done them. First, use the checklist below to assess your progress.

Lesson Nine - Meals

Basic - Can you give instructions which describe a process such as cooking something?

YES ____, PARTIALLY ____, NOT YET ____.

Supplementary - Are you familiar with the vocabulary for common foods, eating customs and utensils?

YES ____, PARTIALLY ____, NOT YET ____.

Lesson Ten - The Compound

Basic - Can you use different question forms and talk a little about a compound?

YES ____, PARTIALLY ____, NOT YET ____.

Supplementary - Can you name several frequently used household objects?

YES ____, PARTIALLY ____, NOT YET ____.

Lesson Eleven - Preparing To Go To The Market

Basic - Can you talk a little about preparing to go to market?

YES ____, PARTIALLY ____, NOT YET ____.

Supplementary - Have you developed a sensitivity to appropriate language use, i.e. can you mix your English, French and Kabiye effectively?

YES ____, PARTIALLY ____, NOT YET ____.

Lesson Twelve - At The Market

Basic - Can you carry out a simple market transaction, getting the vendor to lower his price?

YES ____, PARTIALLY ____, NOT YET ____.

Supplementary - Can you buy several things in various quantities and find out other information about market prices, places, and days?

YES ____, PARTIALLY ____, NOT YET ____.

REVIEW

Lesson Thirteen - Talking About The Market

Basic - Can you say several things about what you did yesterday?

YES _____, PARTIALLY _____, NOT YET _____.

Supplementary - Can you deal with an embarrassing situation in Kabiye?

YES _____, PARTIALLY _____, NOT YET _____.

Lesson Fourteen - Explaining the Peace Corps

Basic - Can you answer a few simple questions about the Peace Corps?

YES _____, PARTIALLY _____, NOT YET _____.

Supplementary - Can you give a short talk about the objectives of the Peace Corps?

YES _____, PARTIALLY _____, NOT YET _____.

Lesson Fifteen - Farming

Basic - Can you describe the planting cycle in general?

YES _____, PARTIALLY _____, NOT YET _____.

Supplementary - Can you give a short description of Kabiye agriculture?

YES _____, PARTIALLY _____, NOT YET _____.

Lesson Sixteen - Describing Where Things Are Located

Basic - Can you accurately locate things using the Kabiye equivalents for 'in,' 'at,' 'toward,' etc.?

YES _____, PARTIALLY _____, NOT YET _____.

Supplementary - Can you give brief descriptions of major geographical features?

YES _____, PARTIALLY _____, NOT YET _____.

UNIT THREE
LIVING AND WORKING
WƐWƆ NƐ TƆMIYƐ LABU

UNIT INTRODUCTION

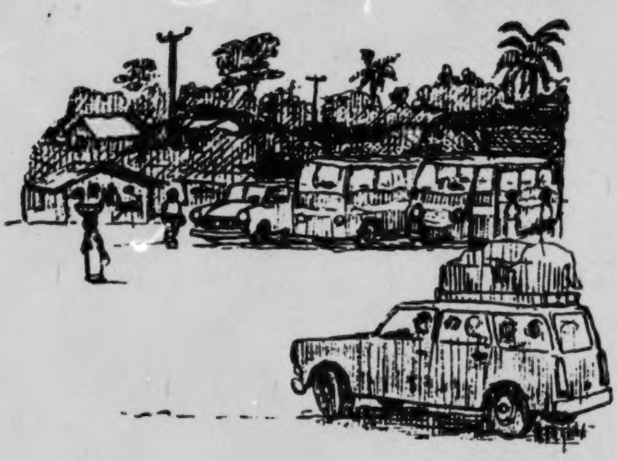
Before you start out on the ten lessons in this final unit, take a moment to assess your needs and the time available to you. You may not be able to cover everything in this unit in the time remaining in your training program so rather than plow through the lessons one at a time in strict numerical sequence, you may want to choose from these lessons the ones which appear most relevant to your needs. Also note that there are four special lessons in this unit for expanding your vocabulary in the areas of clothing, the human body, diseases/injuries and animals.

The ten lessons in this unit are:

At a taxi station	Lesson 17
Ordering and requesting	Lesson 18
Going out	Lesson 19
Entertainment	Lesson 20
Meeting local officials	Lesson 21
Showing concern about sickness	Lesson 22
Expressing duration	Lesson 23
Talking about the weather	Lesson 24
Description and comparison	Lesson 25
Finding out more about the Kabiye	Lesson 26

LƆƆƁA ƁISɩNɩYƐ

AT A TAXI STATION



Lesson Seventeen - Kpɛlɛkʋʋ Hɩw nɛ Lʋbɛtʋ

OBJECTIVES

Basic Material:

To familiarize you with the organization of a taxi station and the style of discourse used there.

Supplementary Material:

To be able to talk about various forms of transportation.

BASIC MATERIAL (Mini-Drama):

Taxi Station

(Adi, a traveler, arrives at the taxi station to catch a taxi to Lome. Adi and the taxi driver are chatting.)

Other taxi drivers: Lome, Lome, Lome. Nyamtougou, Nyamtougou, Nyamtougou. Kante, Kante, etc.

Adi: Which taxi's going to Lome now?

Abu: This one. This 504. I'm driving it. Are you going or not?

Adi: Yeah. How many have you found now?

Abu: Don't worry about people. You're the first person.

Adi: What do you want to tell me by "not worrying about people?" Are you driving the taxi empty down to Lome or what?

Abu: I told you not to worry about passengers. In five minutes this taxi will be full and you'll be surprised.

Adi: You have a lot of gas?

Abu: No, the gas station's not open yet.

Adi: The gas station where you get gas is not open yet and you're telling me that we're leaving in five minutes. How are we going to leave?

Abu: The taxi will be full by the time they open and then I'll get some gas and we'll be on the way to Lome.

Adi: So all this is going to happen in five minutes?

(passengers arrive)

Abu: OK, now. Let's see your money. See, didn't I tell you the taxi would be full by now?

Adi: Oh, I thought you were putting me on, because you taxi drivers are in the habit of snatching up passengers and holding them up until they're fed up.

TƆM KAƉƐ NDƲ:

Lɔɔɖa Ɖɩsɩŋɩyɛ

(Nʋmaw woɖu Adi kɔma looɖa ɖɩsɩŋɩyɛ se ɛsʋw lɔɔɖɩyɛ nɛ etili Lima. Adi nɛ lɔɔɖɩyɛ sayʋ Abu palakɩ fawɩyɛ)

Lɔɔɖa sayaa lalaa: Lome, Lome, Lome. Ñamtʋ, Ñamtʋ, Ñamtʋ. Kandɩ, Kandɩ.

Adi: Lɔɔɖɩyɛ nɖɩ ɖɛwʋ Lima yɔ?

Abu: Ɖɩnɩyɔ. 504 kʋnɩyɔ. Masaɣnaɖɩ. Ndiki yaawe?

Adi: Ɛɛ. Ɛyaa ɛzɩma ŋhiwa lɛlɛyɔ yɔ?

Abu: Taanɩɣzɩ ɛyaa tɔm. Ñɛgɛna kɔnɔtʋ.

Adi: Suwe ndzax ŋheyim se mandaanɩxzɩ ɛyaa tɔm? Nsaɣ lɔɔɖɩyɛ ŋgbɛɖɛ nɛ ndina Lima yaawe?

Abu: Meheyaŋ se ndaanɩɣzɩ pasindzanaa tɔm. Cacasɩ kagbanzɩ kɛɖɛw lɛ looɖɩyɛ ɖɩnɩyɔ ɖisuwa piyele nɛ pɩlabɩŋ nɔɣ daa.

Adi: ŋwɛna sanzɩ sakɩyɛ na?

Abu: Aai, padatʋlɩda sanzɩ ɖɩbɛdɩyɛ.

Adi: Padatʋlɩda sanzɩ ɖɩbɛdɩyɛ se nya sanzɩ nɛ ŋheyuu se ɖɩɖɛw cacasɩ kagbanzi daa; ɖɩlakɩ ɛzɩma nɛ ɖɩɖɛɛ?

Abu: Lɔɔɖɩyɛ kosuw lɛ patʋlaa nɛ mɛndzɛ sanzɩ piyele nɛ ɖɩkpaɣ Lima nʋmaw.

Adi: Cacasɩ kagbanzɩ nzɩ sɩdaa pɩlakɩ pɩtɩŋɛ paɩ mbʋyo? (Pasindzanaa koma patalɩ)

Abu: Pimaɣ kɛlɛ, ɛkɔna lidiye. Mendeheyiŋ se lɔɔɖɩyɛ suwu lɛlɛyo?

Adi: Oo. Mɛnzɩma se ncɛtʋʋ kɩcɛtʋ, mbʋpʋyɔɔ yɔ mɩ lɔɔɖa sayaa ɛlakɩ mbʋna, ɛkpaɣ ɛyaa nɛ ɛsɩwɛ halɩ pɩnɩwɛ.

EDUYE:

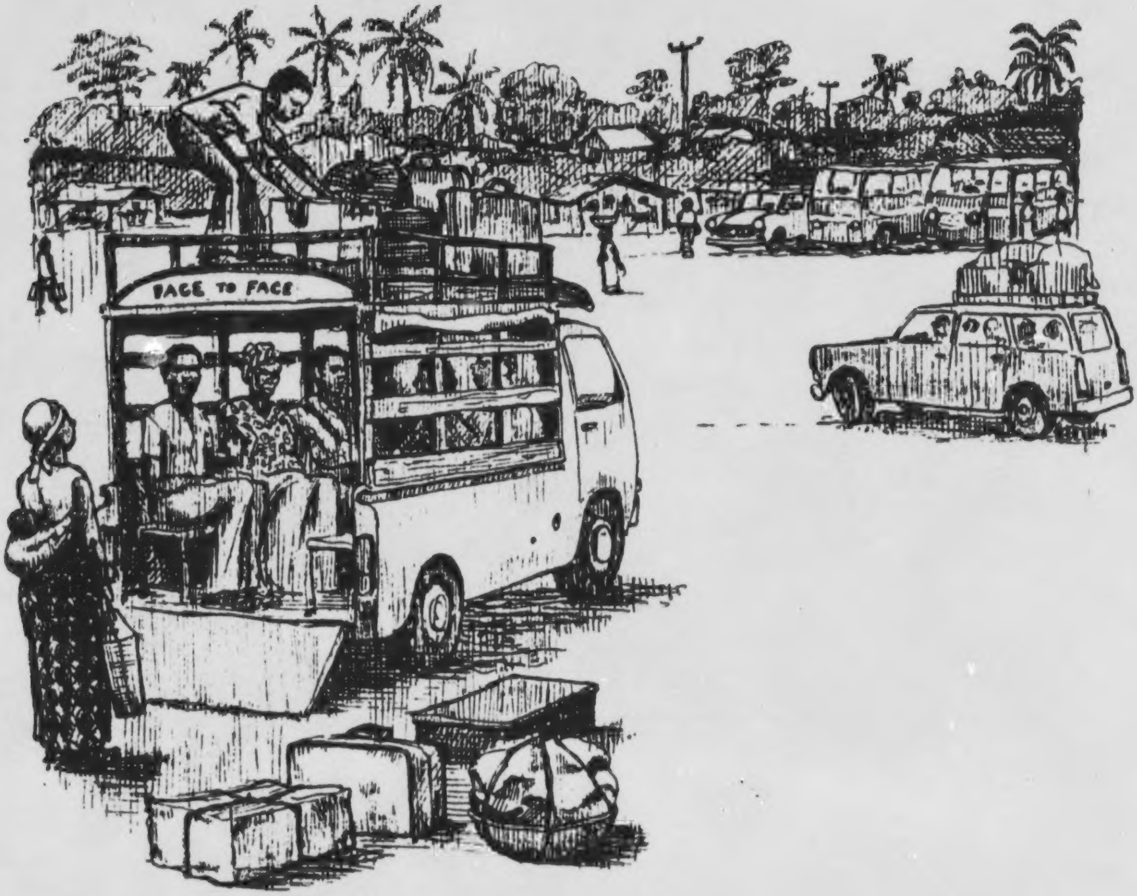
Yee ɖʋm ɛdɛmaŋ ñasʋʋ kɔyɔ, adzanikaɣ mamaɣ ɛkpaŋ sɔndʋ.

ACTIVITIES:

1. Take turns reading the mini-drama in dramatic fashion. Concentrate on understanding the dialogue, rather than memorizing it.
2. This lesson gives only a brief sketch of the culture of a taxi station. Find out several more pieces of new and interesting information about taxi stations from Togolese you know. For example, what ethnic groups do drivers belong to in various regions? What are the languages used in the taxi stations? etc.
3. Add another one or two exchanges between Adi and Abu.
4. Work with your teacher to create another dialogue between Adi and Abu using words you already know.
5. Ask your teacher for several colloquial exchanges used between taxi drivers and passengers which might be of use to you in being accepted as a native. Write them on page 207.

CULTURE NOTES

1. Activity at a taxi station begins very early in the morning, usually before dawn. Activity continues throughout the day, but there is some letup during the hot hours around midday. Long distance runs are usually scheduled to leave early in the morning or late in the afternoon to take advantage of cooler temperatures.
2. In smaller towns, taxis or bachés for specific destinations are usually in a certain area of the taxi station. These areas are not marked but seasoned travelers know their locations. In Lome, taxis for other destinations leave from different parts of town.
3. Urination (hɩm hɩwʊ, 'to pass urine') is permitted around the periphery of taxi stations but defecation (awayɩ lɩwʊ, 'to go outside') is only permitted in well-covered bush areas away from the station.
4. Taxis leave only when full rather than according to a definite schedule.
5. Relatives of the traveler often come to the station for final advice and a farewell.


FACE TO FACE

SUPPLEMENTARY MATERIAL (Constructalog):

Annie: Oh, I'm so glad, we're going to ____.

Therese: How are you getting there?

Annie: I'm going by ____.

Therese: Where are you stopping?

Annie: Oh. I guess we'll stop at ____.

Therese: What are you going to do there?

Annie: I think we'll ____.

Therese: How long to you think you'll stay?

Annie: About ____.

Therese: And when are you coming back?

Annie: Probably ____.

Therese: How will you come back?

Annie: By ____.

GRAMMAR NOTES

1. Tɔm, a noun, may sometimes function as a preposition does in English. Pasɩndzanaa tɔm, literally 'passengers matter' means 'about the passengers.'
2. kagbanzɩ means 'five' in this lesson. It requires no noun class markers.
3. ɖilaki ɛzɩma nɛ ɖɩɖɛɛ, 'we do how and we leave?' = 'How are we going to leave?'

SɩNAW TƆM:

Annie: Oo! Mandaa wɛ leleŋ. Ɖiwoki ____.

Therese: Ɛbɛ ɛkpakʋw?

Annie: Maŋgbakʋw ____.

Therese: Le ɛsɩŋʋʋ?

Annie: Oo. Pɩlakɩm ɛzɩ ɖɩsɩŋʋʋ ____.

Therese: Ɛbɛ ewoki labʋ peeɖe?

Annie: Manaɣ se ɖiwoki ____.

Therese: Alawatʋ ɛzɩma ɛlakɩ, ɛdokɩ, ɛmʋw peeɖe?

Annie: Ɛzɩ ____ yɔ.

Therese: Nɛ ɖoye ɛbɩsʋʋ ɛkɔɔ (yɔ)?

Annie: Pɩlakɩm ɛzɩ ____.

Therese: Ɛbɛ ɛkɛyʋw konɛyɔɔ?

Annie: Ɖɩgɛyʋw ____.

TƆM KɩSƆZɩTƐ:

ɛsɔdaa lɔɔɖɩyɛ	plane	lɔɔɖɩyɛ sosoɖɛ	truck
sukulu	train	naŋgbanzi	on foot
lɔɔɖɩyɛ cikpeɖe	car	cɛcɛ	bicycle
base	bache	kpokpo cikpeluw	mobylette
taksi	taxi	kpokpo sɔsɔw	motorcycle
kɔnɛ yɔɔ	approaching	kpɩyʋw	canoe
woɖe yɔɔ	leaving		

ACTIVITIES:

1. Work on a constructalog as a class, writing the fillers for the blank spaces on the blackboard. Remember that one of the purposes of this section is to use your ingenuity and imagination to exploit all the means of transportation.
2. After the constructalog is completed, act it out for the class.
3. After you have worked on writing down and acting out the constructalog, try to improvise one, using the framework provided in your text.
4. Change the names of the characters in the constructalog to one or more of the Characters in Search of an Author and act it out, making sure that the roles are in character with your Character. Also, remember to keep up your log of the ongoing plot.

NOTES

EVALUATION ACTIVITIES:

1. Give a short talk on the forms of transportation used to get from your home in the United States to the first place you stayed overnight in Togo.
2. Listen to other students talk about their trips to Togo. Take notes and retell one of the stories.
3. Ask your teacher to describe a trip he or she took which involved several forms of transportation. Ask questions about what you don't understand.
4. How many verbs which have to do with transportation can you think of? How many nouns? Compare your list with those of your fellow students. Add missing items to your list.
5. How well have you attained the objectives of this lesson? Write your evaluation below.

Basic Objective:

Supplementary Objective:

ŃAZƱƱ NƐ PƆZƱƱ

ORDERING AND REQUESTING

Lesson Eighteen - Kpɛlɛkʊʊ Hɩw nɛ Lutozotʊ

OBJECTIVES

Basic Material:

To learn to use the correct form for giving orders and requests to people of different social rank.

Supplementary Material:

To be able to use the correct forms for seeking permission from a superior.

BASIC MATERIAL (Constructalogs):

A.

Peace Corps Volunteer: We have to borrow a Land Cruiser to take some equipment up to Mango. Could we borrow one of yours?

Chef de Circonscription: ______________________.

PCV: Could you give us gas, if we reimburse you?

CC: ______________________.

PCV: Would your driver show us where the gas depot is?

CC: ______________________.

B.

Mother: Eat your food.

Child: ______________.

Mother: Eat and grow!

Child: ______________.

Mother: Why can't you eat?

Child: ______________.

Mother: Well, take the bucket and bring me some water from the well.

Child: ______________.

Mother: Go or I'll whip you!

Child: ______________.

CULTURE NOTE

In every culture, there are ways of getting someone to do something for you and this is true in Kabiye country as well. Commands are appropriate in some situations, requests in others. A command like ɖɩɣw nɔnɔ, 'close the door', is stronger than a request like mbɩzʊʊ nɖɩwʊ nɔnɔ na? (literally 'can you close the door?'), 'would you close the door?' The weakest form of the request mɔŋkʊlaŋ hʊlax ɖɩɣw nɔnɔ, (literally 'I remove hat, close the door'), 'would you be so kind as to close the door?' These are the three forms most often used in Kabiye. The constructalog shows examples of suitable usage.

TƆM KADƐ̰ NDƟ:

A.

Laŋhɛzɩyɛ
Sɔɔlɩm
Tʋmɩyɛ
Laɖu: Pɩbɔzʋʋ se ɖɩkɩndɩ lɔɔɖɩyɛ ɛzɩ Land Cruiser yɔ, nɛ ɖɩkpaɣ wondu natuyu ɖɩkpana Mangu. Mɔŋkulaŋ hulaɣ mbɩzʋʋ ŋgɩndɩɖu ñɔlɔɔɖɩyɛ kuɖumɖɩyɛ na?

Chef de Circonscription: ______________________.

LSTL: Yee ɖɩhɛyaŋ lidiye mbɩzʋʋ ŋhaɖu sanzɩ cukɔ?

CC: ______________________.

LSTL: Ñɔlɔɔɖɩyɛ sayu pɩzʋʋ ɛwɩlɩɖu sanzɩ ɖeɖe na?

CC: ______________________.

B.

Ɖoo: Tɔɔ ñɔtɔɔnaɣ.

Pua: ______________.

Ɖoo: Tɔɔ nɛ mbaɣlɩ!

Pua: ______________.

Ɖoo: Pɩɩsaŋɩŋ tɔɔwu suwe?

Pua: ______________.

Ɖoo: Ñɔɔsɩ ɛɛwuuŋ kɔyɔ kpax tɔka nɛ ndi nlu lɩm lɔkɔ daa.

Pua: ______________.

Doo: ŋwoki! pɩtɛkɛ mbu mamakɩŋ!

Pua: ______________.

TƆM KɩSƆZɩTƟ:

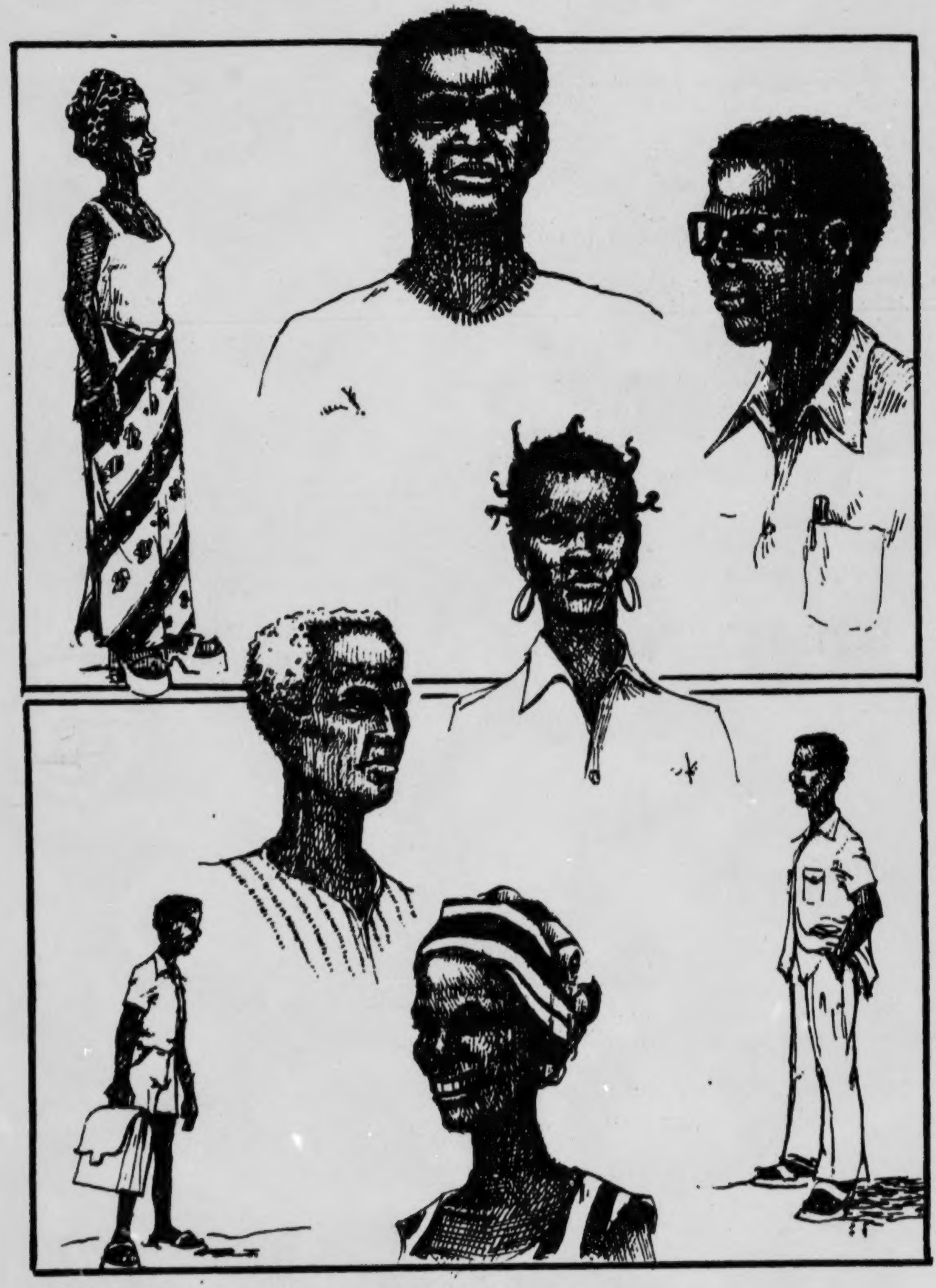
Infinitive	Imperative		Infinitive	Imperative	
náwù	ná	see	sɔ̀ɔ̀lʊ́ʊ̀	sòlì	love
tɔ̀ɔ́wù	tɔ̀ɔ̀	eat	tɛ́m̀	tɛ̀	finish
lábù	là	do	yáwú	yàà	call
kètú	kétì	drive	kpàɣ́wù	kpáɣ	take

ACTIVITIES:

1. Ask your teacher to take the unwritten roles in the contructalogs. You take the written role.
2. After your teacher and a student have gone through the constructalog two or three times, switch roles. Then two students could try to repeat the constructalog.
3. Assume the role of a boss ordering employees around. Think of tasks which can be performed around the classroom and confer with your teacher to develop four or five orders. Your fellow students can act as the work crew.
4. Ask a Kabiye friend which of the forms of commands and requests would be used in Kabiye culture between: 1) a husband addressing his wife, 2) vice-versa, 3) a younger male addressing an elder male, 4) vice versa. Think up some pairs of your own and find out the appropriate forms.
5. Listen for orders and requests made by Kabiye in conversation. Note the forms, who makes them and in what situations and bring some of your language 'samples' back to class.
6. Using the illustration, make up orders or requests which different pairs of people might use with one another. Assign different roles to each as you go along. For example doctor-patient, friend-friend, waiter-customer, sister-brother.

GRAMMAR NOTES

1. When a series of imperatives is used, it is usually only the first imperative which has no subject pronoun and all succeeding ones require 'you': kpaɣ tɔka nɛ ndi nlu lɩm, 'take the bucket and you go you draw water!'
2. As the additional words show, it is difficult to predict the tone of an imperative form from an infinitive form. These tones should therefore be learned. Verb classes are treated in the Grammar Handbook.



SUPPLEMENTARY MATERIAL (Recitation):

My name is ____________________.

I work for ____________________.

I have come here to ____________________.

If you don't mind, I would like to ________________.

We would also like to ____________________.

May we ____________________?

I hope that doesn't inconvenience you.

Then do we have your permission?

Is it all right to go ahead?

CULTURE NOTE

Seeking permission involves the use of the same forms as those used for making requests. Which of the two forms of requests used depends on the status of the two people involved.

SɩNAW TƆM:

Payam se ____________________.

Malakɩ tʋmɩyɛ ____________________.

Mɔŋgɔma cɩna se ________________________.

Yee pɩɩcɛyʋʋmɩ yo mɔnsɔɔla se ____________________.

Ɖɩsɔɔla ɖɔɖɔ se ____________________.

Ɖɩbɩzʋʋ ________________.

Pɩlakɩm ɛzɩ mɛndɛcɛyɩmɩ?
mɛndɛwɛɛkɩ mɩdɛ alawatʋ.

Ɖɩnɛ lɛ, ɖɩbɩzʋʋ ɖɩmʋ mɩdɛ nɔɣ kɩbaŋga na?

Pɩwɛ ɖew se ɖɩbazɩ (yaawe)?
ɖiwolo pɩyɔɔ?

TƆM KɩSƆZɩTƲ:

Infinitive	Imperative	
pɛ́ɖʋ̀	pɛ́ɖɩ̀	drop
tìbù	tìì	come down
wóbù	wòlò	go
ɖáŋʋ̀	ɖáŋ	wait
kɔ́m̀	kɔ̀ɔ̀	come
tàlʋ́ʋ̀	tàlɩ̀	arrive
yébù	yèlè	leave

ACTIVITIES:

1. Listen to your teacher give a model recitation. Then fill in the blanks for your own recitation. Practice it and deliver it before the class.
2. Change the recitation from one in which the person seeks permission to one in which the person speaking is in a superior position giving orders to an inferior.
3. Allow your teacher to respond to every line of the recitation, as if it were a dialogue, first by giving permission to each request, second by withholding or denying permission.
4. Change the recitation from direct to indirect speech.
5. Try out your recitation on a Kabiye friend. Ask your friend to comment on ways to improve it.

NOTES

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EVALUATION ACTIVITIES:

1. Ask your teacher to make up a description of two people and a situation in which one asks the other to do something. See if you can guess the form of the order or request. If you guess wrong, ask you teacher why.

2. Practice using requests with your teacher. Try using them on Kabiye you know. Do you get any feedback on appropriateness?

3. Find out another form for seeking permission in addition to those in the recitation. Compare your results with those of your classmates.

4. See if you can hang around someone who is giving orders or seeking permission. Note the forms used.

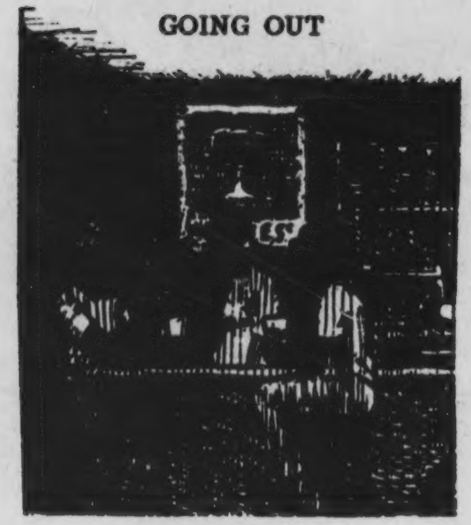
5. Evaluate your knowledge of orders and requests below.

Basic Objective:

Supplementary Objective:

AWAYɩ LɩW8

GOING OUT



Lesson Nineteen - Kpɛlɛkʋʋ Hɩw nɛ Nakʋtʋ

OBJECTIVES

Basic Material:

To be able to order a meal in a restaurant.

Supplementary Material:

To understand something about the culture of a bar.

BASIC MATERIAL (Mini-Drama):

At the Greasy Spoon

Waiter: What can I serve you, miss?
Maria: I would like french fries and a hamburger.
Waiter: Oh, you speak Kabiye.
Maria: Uh-huh. I learned it in stage.
Waiter: I see. Well, would you like anything else?
Maria: Let's see. I think I'll have a draught.
(waiter returns with draught)
Waiter: Here it is.
Maria: Thank you.
(waiter brings food)
Waiter: French fries and a hamburger.
Maria: Thank you. How about salt and pepper? And mustard?
Waiter: One minute.
(returns)
Waiter: There you are.
Maria: How much is that?
Waiter: 1400 CFA.
Maria: Oh, that's a lot. Well, here.
Waiter: Thank you.

CULTURE NOTES

1. You will find that many restaurant situations will demand the use of French, usually because most of the customers will be of different language backgrounds, but there will also be many occasions where Kabiye will be useful in restaurants.
2. Many terms for food which you will encounter will be borrowings from French, Ewe or English, when the food items are not part of the traditional Kabiye diet.

TƆM KAƉƐ NDƱ:

Tɔɔnaɣ Ɖɩdɔɔyɛ "Greasy Spoon"

Garcon: Qu'-est-ce que je peux vous servir, mademoiselle?

Maria: Mɛñɩnuu pommes frites nɛ hamburger.

Garcon: Oo, ñazɩ nyooduu Kabɩyɛ kɛ?

Maria: Ɛɛ, stage ɖeɖe mɛŋgbɛlɛkaa.

Garcon: Pɩwɛ ɖew, ɛbɛ ɖɔɖɔ ndasuu ñɩnuu?

Maria: Sɩŋ mana; pɩlakɩm ɛzɩ mɔmuwu pression.

(garçon ɖɛwa, ɛbɩsaa ɛkɔɔ ɛdɔka pression)

Garcon: Mu.

Maria: Nlaba lɛ.

(garçon kɔna tɔɔnaɣ)

Garcon: Pommes frites nɛ hamburger.

Maria: Nlaba lɛ; ɖɔm nɛ poivre yɔ? Nɛ moutarde ɖɔɖɔ?

Garcon: Ɖaŋɩm cacayaɣ kuɖumaɣ.

(ɛbɩsaa ɛkɔɔ)

Garcon: Voila.

Maria: Pɩtɩŋɛ pɩlaba ɛzɩma?

Garcon: CFA kudoku nɛ mɩnɩŋ nɩnza.

Maria: Oo, lidiye sɔsɔɖɛ. Pɩwɛ ɖew, mu.

Garcon: Merci.

ƉɩDƆƆYƐ NƐ HABɩYƐ NƆɣ TƆƆNAɣ:

kùtɔ̀mbɔ́lù	fufu	cɛ̀ŋcɛ̀ŋgá	brochette, kebab
kòlìko	french-fried yams, bananas, cocoyams	maw nɛ̀ sóná	rice and beans
salade, - (II)	salad	wácé	rice and beans
káábú, káábúnáà (II, I)	onion	sàmɩ̀lá kɩ̀hɔ̀bɛ̂	roast corn
káfà, - (II)	corn tamale	kúlúkúlì, - (II)	peanut ball

ACTIVITIES:

1. Study the mini-drama. Read it dramatically. Act it out before your class.
2. Act out the mini-drama in front of another Kabiye class.
3. Ask your teacher to describe various settings such as a hotel, a stand on the street. Use the additional words to produce a new mini-drama.
4. Change the mini-drama to a narrative describing what happens in the restaurant.
5. Role-play a spontaneous restaurant scene based on the mini-drama. Vary what is ordered. Introduce some words that you have heard in bars or restaurants into the dialogue.

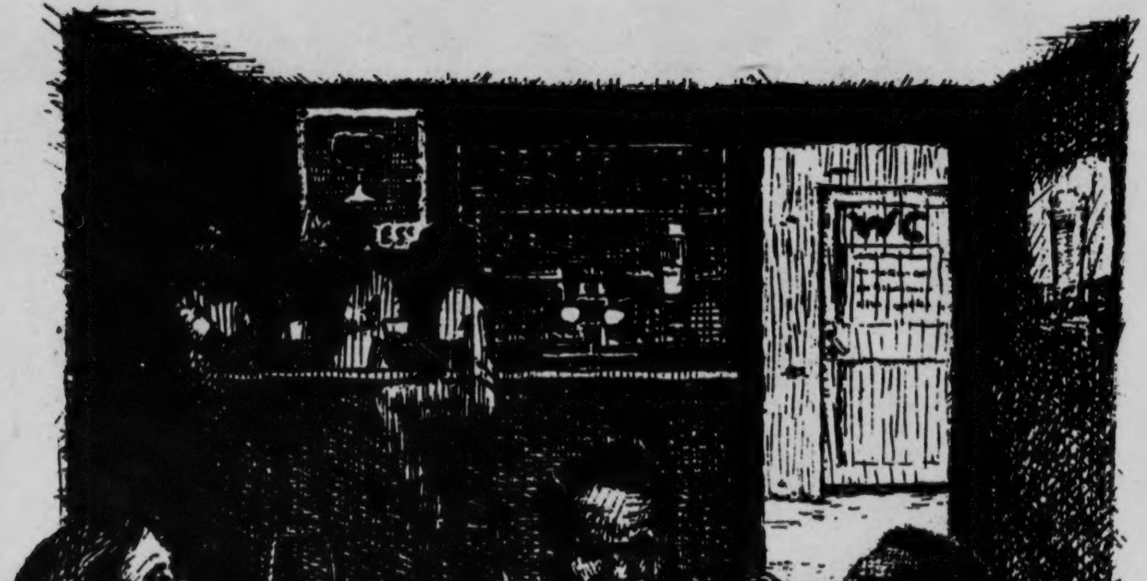
GRAMMAR NOTE

Notice how often verbs are used in Kabiye where we would use a preposition in English. The serial verb construction:

ɛbɩsaa ɛkɔɔ ɛɖɔka pression

he returns he comes he holds the draught beer is

he comes back with the draught beer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SUPPLEMENTARY MATERIAL (Prose Passage):

Yashica Bar

Two young men came into the bar and sat down near the door. Three other young men were already there. One of them came up to the counter to pick up a beer. On his way back he stepped on the foot of one of the young men near the door and he went back to his chair, without apologizing. The man by the door became irate. He shouted that his feet were not a doormat. Then, the others laughed loudly. The angry man by the door threw beer at the three. A fight began and the police arrived.

CULTURE NOTE

In Togo, it is legal for women to go into bars alone, but most women do not, except some unmarried women who are not subject to the same social controls as married women. It is illegal for anyone under the age of eighteen to go into bars.

SɩNAW TƆM:

Yashica Bar

Evebiya nabɛyɛ naalɛ posʊna faaɖɛ daa nɛ pacaɣ nɔnɔ cɔlɔ. Evebiya natozo lalaa mba paatɛma wɛwʊ faaɖɛ daa yo padaa lɛlu kɔɔ sulum comptoir cɔlɔ se ɛdzɔkɩ sulum. Evebu ɛnɩyɔ ɛpɩsaɣ eɖeɖe lɛ ɛfɛɩ evebiya naalɛ mba padaa lɛlu naŋgbanx yoo piyele ɛɖɛɛ ewolo ɛcaɣ eɖeɖe faŋ ɛdala kokoli. Tabalu wei ɛɛcaɣ nɔnɔ cɔlɔ yɔ ɛdaa pazɩ pɩwɩɩ siŋ. Eholi kaɖuɖu se ɛnʊ naŋgbanzɩ tɛkɛ tɛtʊ. Pɩdɛma, lalaa hoŋ kpaa. Taŋ wei ɛɛcaɣ nɔnɔ cɔlɔ yɔ ɛdaa tɛzɩ wɩwʊ piyele nɛ ɛlɔ sulum evebiya natozo mba pɔyɔɔ. Yowu pazaa lɛ fulasi tinaa kɔɔ patalɩ.

ƉɩDƆƆYƐ NƐ HABɩYƐ NƆɣ TƆƆNAɣ:

kɛ́tɛ́w kìɖóŋù kɛ́tɛ̂ŋ (III)	roasted peanuts	kànàmì, - (II)	fried fish
kpóno - (II)	bread	àbòɖá - (II)	boiled corn and peanuts
léémù, léémìŋ̀	orange	kɛ́tɛ́w kɩ́tɩ̀zʊ̀	boiled peanuts
paya, payanaa (II, I)	avocado	àtɔ́tɔ́, àtɔ́tɔ́náà	pineapple (II,I)
cúŋgɔ̀m - (II)	chewing gum	sómɖè, sómlé	papaya (III)

SƱLƱM ƉɩNƆƆYƐ:

bìyà	beer	sìnàpʊ̀	schnapps
aǹàsàyi sùlum	beer	vin	wine
ànàsáyì sùlúm sɔ̀sɔ̀m	hard liquor	hɔ̀ɖɔ́m̀	rum
wìsìkì	whiskey	sùlúm lèléŋ ñɩ́mbʊ̀	soft drink
dzìnì	gin	verre	glass
cendrier	ashtray	àwáyɩ́ ɖìlìyɛ́	toilet
comptoir	counter, bar	kpɛ̀láɣ	seat

ACTIVITIES:

1. While listening to the prose passage, write down words you don't understand. Ask your teacher for the meanings of these words.
2. Read the passage to yourself and see if it has more meaning this time.
3. Construct a dialogue following the plot of the prose passage. This dialogue would be one which might have taken place in the bar. Choose roles to play and act out the dialogue.
4. Summarize the passage in your own words.
5. Expand the prose passage by adding details. These details might help to explain why what happened in the bar happened the way it did.

GRAMMAR NOTES

1. 'Already there' is paatɛma wɛwʊ faaɖɛ daa, 'they finished being in store.'
2. 'Angry' is ɛdaa tɛzɩ wɩwʊ, 'in his completed pain.'

NOTES

EVALUATION ACTIVITIES:

1. Ask a Kabiye friend to invent a simple dialogue which might take place in a restaurant. Ask yourself if you understand what is said. Are the dialogue lines different from those you learned in this lesson? Are the names of foods different?
2. How many different kinds of food can you think of? How many different ways of asking the waiter for them can you think of?
3. Do you know what to say in a bar? Can you talk to strangers there and also avoid trouble?
4. Ask your teacher what could have been done to avoid trouble by the people in the bar story.
5. Write an assessment of your achievement of the objectives of this lesson below.

Basic Material:

Supplementary Material:

SPECIAL LESSON VII

Most Kabiye today wear European style clothing. Traditional forms of dress have become very expensive, primarily because they are labor-intensive. Many Kabiye also express a preference for European-style clothing.

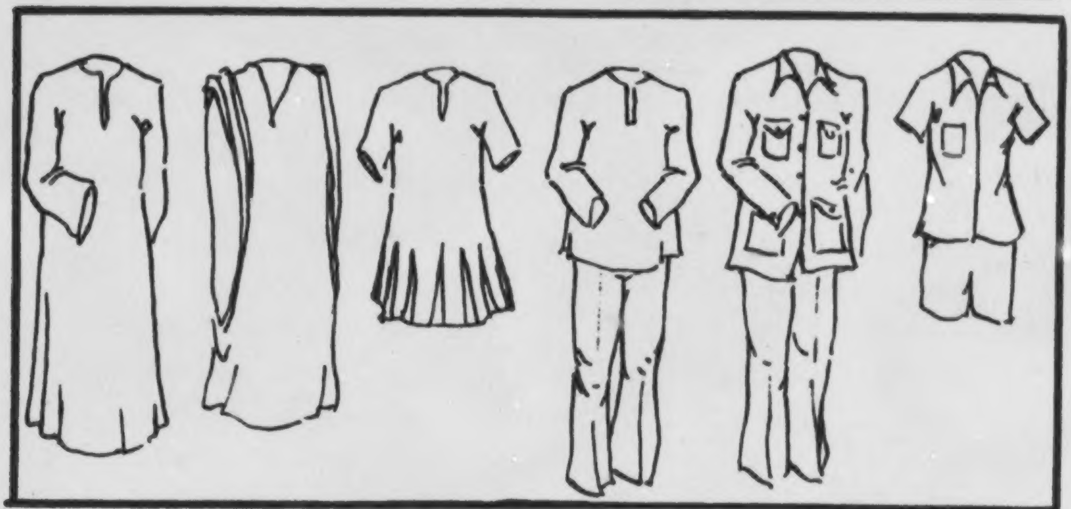
Pɩsaŋ

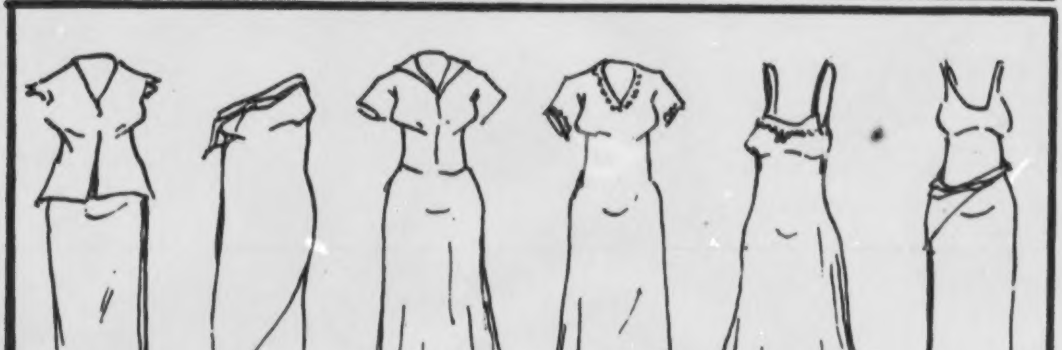
1. àdákpó, àdákpónáà
2. àlàkpáɩ́, àlàkpáɩ́náà
3. àwɩ̀yà tókò
4. còkòdò, còkòdònáà
5. còkòdò kpáɖɩ́ɩ́
6. háŋ tókò
7. hɩ̀lá tókò , hɩ̀lá tókònáà
8. hódàlʊ́
9. hùláɣ (fùláɣ),
   hùlásɩ̀ (fùlásɩ̀)
10. húyúw, húyúŋ
11. kàbʊ́à, kàbʊ́sɩ̀
12. kàmásɩ̀
13. kɛ̀tɛ́ká kɛ̀tɛ́kásɩ̀
14. kòkó ɖɛ́ɛ́
15. kókòyé, kókòyê
16. kɔ́là, kɔ́lánáà
17. kótù, kótùnáà
18. kpáláɩ́kpáláɩ́,
    kpáláɩ́kpáláɩ́náà
19. kpáyáɣ, kpásɩ̀
20. kpɩ̀ɖɩ̀ɖɩ̀, kpɩ̀ɖɩ̀ɖɩ̀náà
21. kpɩ̀m
22. kpɔ̀ndɔ̀yʊ̀, kpɔ̀ndɔ̀yʊ́ŋ
23. mànɖám tókò
    mànɖám̀ tókònáà
24. nààkòmàà

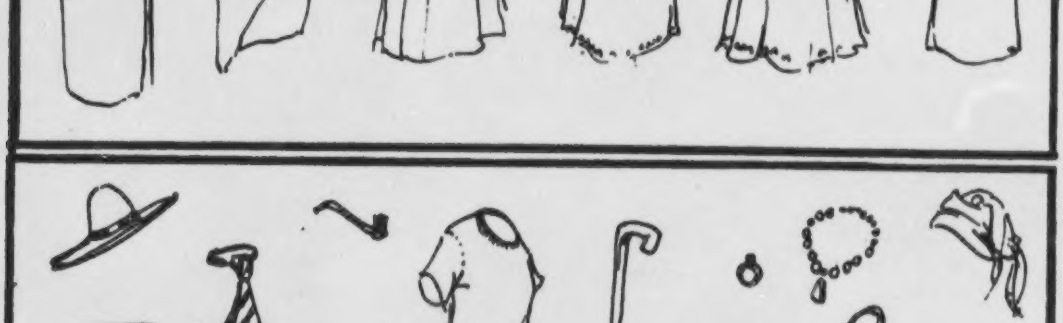
Clothing

1. shorts
2. necklace
3. chief's shirt
4. shorts
5. underpants
6. long sleeved shirt
7. brassiere
8. high heeled shoes
9. hat, cap
10. traveling bag
11. pocket, any bag which holds up to about 10 kg.
12. socks
13. scarf, headkerchief, headgear
14. watch pocket
15. ring
16. bowtie, necktie
17. coat
18. slippers
19. bracelet
20. zipper
21. hand-woven wide-brimmed hat
22. shoulder bag
23. long dress
24. closed shoes, boots

SPECIAL LESSON VII







KPƐLƐKƆƆ NDɩ LƆBƐTƆ

1. ______________________________
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48. ______________________________
49. ______________________________
50. ______________________________

SPECIAL LESSON VII

Pɩsaŋ

1. nàŋgbàcálá, nàŋgbàcálánáà
2. nàtàŋgbàlàà
3. pàntàlâw, pàntàláwnáà
4. pɩ̀dɛ̀ɛ́ tókò, pɩ̀dɛ̀ɛ́ tókònáà
5. pɩ́sàɖʋ̀, pɩ́sátʋ̀
6. pɩ̀sàẃ kɩ̀húhû
7. pɩ̀sàẃ, pɩ̀sâŋ
8. pʋ̀tɔ́ŋ̀, pʋ̀tɔ́ŋ̀náà
9. ɖáw, ɖâŋ
10. sɩ̀ŋgɩ̀lɩ̀tɩ̀, sɩgɩlɩtɩ̀náà
11. tàkàmánáà
12. tàmbáɖɛ̀, tàmbálá
13. tàɖè yɔ̀ɔ́ kàbʋ́à
14. tébèẃ, tébéŋ̀
15. tèbɩ̀, tèbɩ̀náà
16. tókò, tókónáà

Clothing

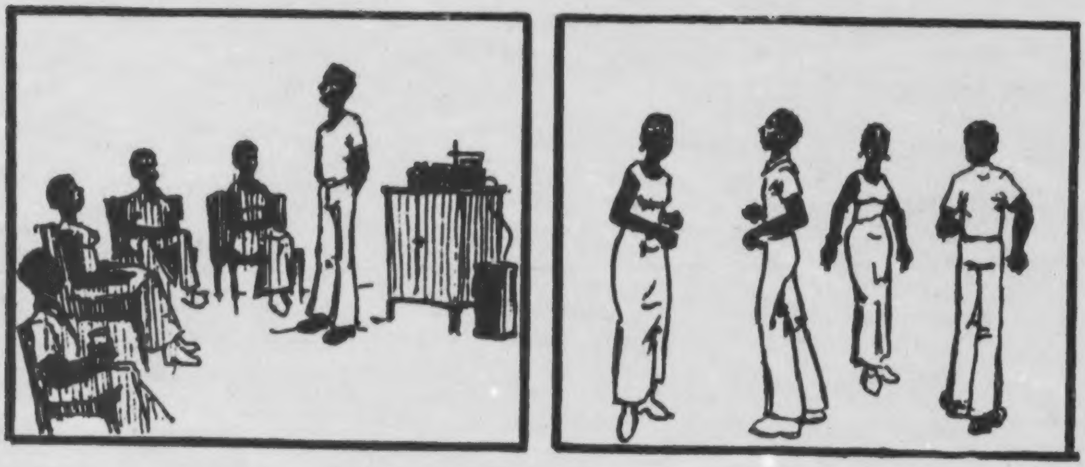
1. earring
2. footwear
3. trousers
4. skirt
5. thread
6. large cloth for men's use (primarily for sleeping)
7. cloth sewn for women's use or long enough for men's use
8. button
9. walking stick
10. undershirt
11. sandals
12. belt
13. hip pocket
14. pipe
15. skirt
16. shirt, anything worn on upper part of the body

Activities:

1. Match the vocabulary items with the articles of clothing in the illustration.
2. Go to the front of the class. Name everything you are wearing from head to toe.
3. As you walk down the street, look at other people and see if you can think of the Kabiye names for the articles of clothing which they are wearing.

AMƐƐZA

ENTERTAINMENT



Lesson Twenty - Kpɛlɛkuu Nɛɛlɛtu

OBJECTIVES

Basic Material:

To be able to talk about different ways of spending an evening.

Supplementary Material:

To learn something about acceptable ways of showing interest in the opposite sex and "party" behavior.

BASIC MATERIAL (Constructalog):

going to a cɩmʋ, to a kamʋ, to a soo, drinking, dancing, to a hotel, to a movie theater

renting a bar

beating drums

hotel band

drum(s)

flute(s)

clay drum(s)

listening to a record player

closing of summer school

party

musical film

cowboy film

kung fu film

CULTURE NOTE

In Lama Kara there are a number of bars. The Hotel Kara has several bars, a night club for dancing, tennis courts and a swimming pool. Bars may sometimes be rented for private parties. The barman or the partygoers may provide the music. There is also a movie theater in Lama Kara, which plays a variety of films, usually dubbed in French. These include musicals, detective films, cowboy films and kung fu films.

Younger Kabiye often stage parties at their homes in their villages. Essentials for these parties are batteries for the stereo, a guinea fowl or two and a supply of choukoutou for the guests. University students who have taught a cours de vacance during their summer vacations may put together a cloture du cours de vacances to which Peace Corps volunteers may be invited.

Many traditional dances are held during the dry season. These include the cɩmʋ, a 'dance' following akpɛma which consists mostly of griot singing, the kamʋ, or 'clay drum dance' and the soo, a drum and flute dance.

TƆM KAƉƐ NDƱ:

cɩmʊ, kamʊ, soo daa, ñɔtʊ, payɛ, akoma ɖɩmʊyɛ,
kɩlɛmɩŋ ɖɩwɩlɩyɛ wobu

faaɖɛ labʊ haya

soo mabʊ

akɔma ɖɩmʊyɛ anasayɩ cɩmɩŋ maɖaa

suye, soo

hɩlaɣ, hɩsɩ

kamʊ kamɩŋ

appareil wobu

cloture du cours de vacances

kʊtokʊ

film musical

western

kuŋ-fu

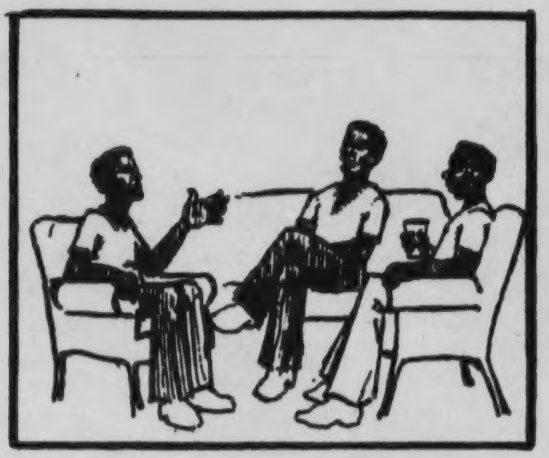
ACTIVITIES:

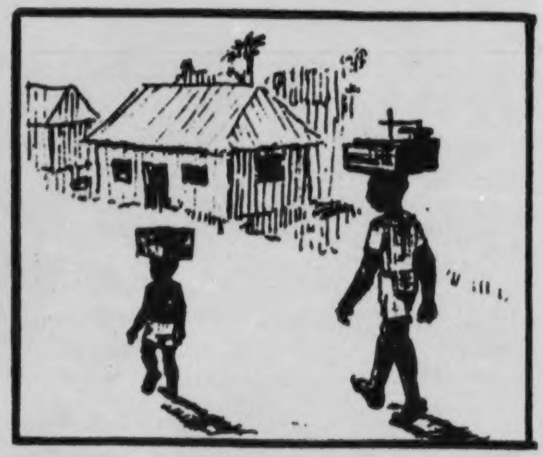
1. In the constructalog, use the elements provided to write a dialogue something like this: "Well, what do you want to do tonight, Toi? I don't know, Charlie, what do you want to do? Well, there's a kung-fu movie at the theater, and there's a band at the Kara, etc." Write the constructalog on the board as you go along.

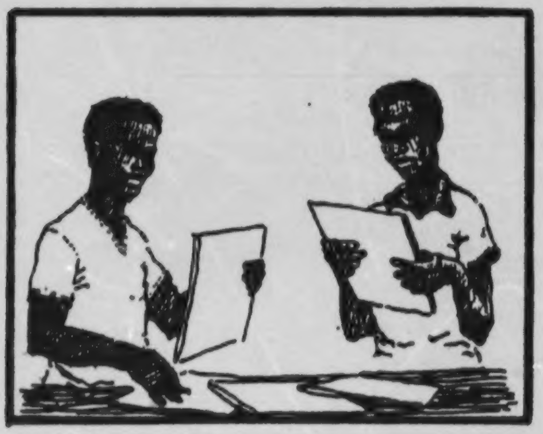
2. After you have done the constructalog, act it out for the whole class.

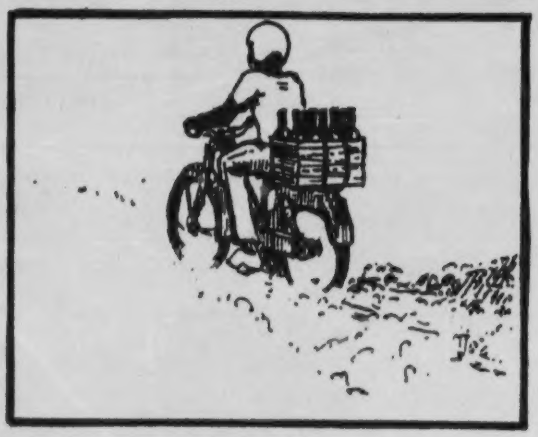
3. Pairs of students can make up several other dialogues based on the boxes in the illustration. Write them down and act them out in front of the class.

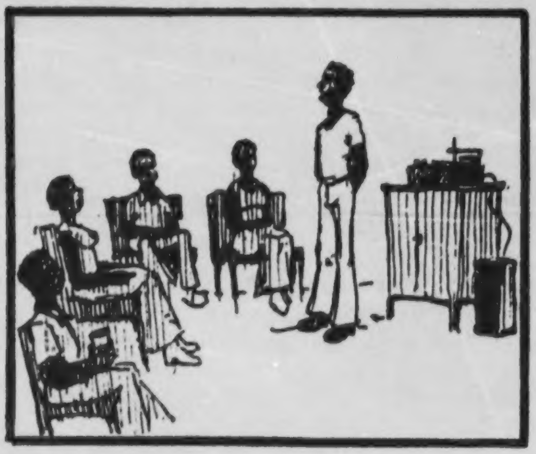
4. Each pair of students can dictate its dialogue to the rest of the class to give everyone a chance to listen and write.

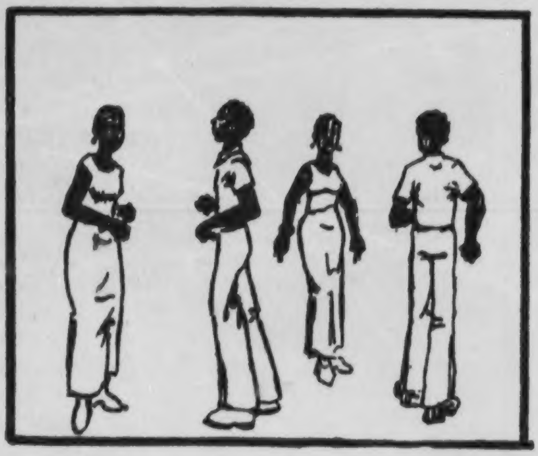












SUPPLEMENTARY MATERIAL (Mini-Drama):

Man: What do you think of the party? Are you having a good time?

Woman: Oh. No, I'm not having a good time.

Man: Why? Is it because your boyfriend's not here?

Woman: I don't have a boyfriend.

Man: Maybe that's why you're not happy.

Woman: No, that's not why I'm sad.

Man: Then what's wrong with you? Oh, can we go and dance?

Woman: OK, let's go dance.

(while dancing)

Man: Now tell me why you're not happy.

Woman: My brother has been arrested.

Man: What did he do?

Woman: He stole some gasoline and went and sold it.

Man: Don't worry, they'll let him out.

Woman: Thanks.

Man: Where do you live?

Woman: I live at ______.

Man: When can I come over?

Woman: I'm never there.

CULTURE NOTE

Flirting. Togolese men and women show interest in the opposite sex in different ways. At a social event, with sexes often on opposite ends of the room, men begin bantering publicly with the women, with one man often acting as spokesperson for the group, inviting a woman to join him (them) at his (their) table. The women decline at first. The men insist. Often a man waits until a woman is alone. He then invites her privately. They then engage in small talk.

Since the woman is consigned to a passive role in this social game, singling out a man of her choice is more difficult, but not impossible. This is done by looking at the man, making her presence felt by broad physical or verbal gestures, such as walking past his table on the way back from the refreshments or laughing louder than the other women.

SɩNAW TƆM:

Abalu: Mmaɣzʋʋ kutɔku kunɩyɔ kuyɔɔ suwe? Kɩwɛŋ ɖew na? Ñadaa wɛ leleŋ yaawe?

Halu: Kutɔku kunɩyɔ kɩwɛ ɖew pɩtɛ mandaa fɛɩ leleŋ.

Abalu: Ɛbɛ laba? Ñaɖanɩ fɛɩ kɛ?

Halu: Pɩdɛkɛ mbʋ; mɛmfɛɩna ɖanɩ nɛ pucɔ.

Abalu: Ɛlɛ ɛbɛ lakɩŋ nɛ ñadaa fɛɩ leleŋ? Ɖɩdaa wolo ɖɩbaa tataɣ kanɩyɔ? Kɛwɛ ɖew.

Halu: Tɔ ɖiwolo ɖɩbaa.

(paɖaɣna pawʋ)

Abalu: Heyim mbu pɩlakɩŋ nɛ ñadaa fɛɩ leleŋ yɔ.

Halu: Pagba manɖalʋ powona paɖɩɣ.

Abalu: Ɛbɛ ɛlaba?

Halu: Ɛmɩla sanzɩ tʋmɩyɛ daa ewona ɛbɛdɩ.

Abalu: Pɩdaa cɛyɩŋ nnɩwa? Pɔgɔŋ peyebii.

Halu: Nlaba lɛ.

Abalu: Le ñɛɖɛ wɛɛ?

Halu: Mɛndɛ wɛ ______.

Abalu: Ɖoye mɔŋgɔŋ mɛndɩlɩ peeɖe?

Halu: Maawɛw ɖɩya.

ACTIVITIES:

1. Read through the mini-drama several times, or until you understand it without referring to the translation.

2. Pair off with another student and perform a dramatic reading.

3. Think of two sets of lines to add to the drama. One set should continue the relationship. The other set should terminate it. Ask your teacher to help in judging whether the lines are appropriate.

4. Ask a Kabiye friend for suggestions as to what else to add to a party, other than what is suggested below. Describe a suggestion in Kabiye to a classmate, then share your suggestions with the class.

5. Imagine your Character in Search of an Author at a social event in Lama Kara, say, at a party given by the director of Projet Nord. Have your characters talk with one another for a while.

CULTURAL NOTE

Having a party. The essential ingredients for a party are: people, music and drinks. There should be a balance between the number of men and the number of women. Music should be provided by a cassette deck or, if possible, a turntable (everybody has a radio). Soft drinks, choukoutou and/or beer are suitable for most occasions, but important people often require stronger drinks such as whiskey. In the North, parties are usually scheduled for around 8:30.

NOTES

EVALUATION ACTIVITIES:

1. Give a 30 second talk on the last party you went to. Tell why it was good or bad.
2. Listen while others talk about parties they went to. Take notes and ask questions. Do you understand everything they say?
3. Listen to your teacher talk about the last time he or she went out on a social occasion. How much do you understand? Ask about what you don't understand.
4. See if you can make a list of what you would like to do at the next party you go to. Ask your teacher for help.
5. Evaluate yourself in terms of your achievement of the objectives of this lesson.

Basic Objective:

Supplementary Objective:

KATƟƟ TƐTƟ DAA SƆSAA

MEETING LOCAL OFFICIALS

Lesson Twenty One - Kpɛlɛkʋʋ Nɛɛlɛ nɛ Kudumtʋ

OBJECTIVES

Basic Material:

To make an appointment by telephone with a government official.

Supplementary Material:

To be able to issue complaints graciously.

BASIC MATERIAL (Dialogue):

On the telephone

Receptionist:	Hello. Office of the Chef Cir.
Peace Corps Volunteer:	This is Mr. Moran. I'm stationed here with the Peace Corps, and I'm working in well construction. I would like to speak with the Chef Cir, please.
Receptionist:	He has left for Lome for a meeting of all the Chefs des Circonscription.
PCV:	Are you Mr. Kegbeng?
Receptionist:	Yes.
PCV:	When do you think he'll be back?
Receptionist:	Probably tomorrow evening.
PCV:	Well, then I'd like to make an appointment with him for the day after tomorrow at 7:30.
Receptionist:	Just a minute, please, let me look at his appointment calendar. I see that he's tied up then. How about 8 o'clock?
PCV:	Sounds fine. 8 o'clock the day after tomorrow. Thank you very much.
Receptionist:	You're welcome.
PCV:	Goodbye.
Receptionist:	See you then.

CULTURAL NOTE (Forms of Address)

Older (or superior)		→ → →		Younger (or inferior).	
♂	ɖadzaa our father	♂	daluu our older brother	♂/♀	tabalʋ friend
♀	ɖoɖoo our mother	♀	ɖogoo our older sister	♂/♀	taŋ comrade

A younger person uses ɖadzaa or ɖoɖoo with someone very old and/or very respected, ɖaluu or ɖogoo with someone older and/or respected. Older and/or superior people will use taŋ with younger and/or inferior people they know well, tabalʋ with people they don't know so well. People of the same age and status will use tabalʋ with others whom they don't know so well and taŋ with those they know well.

TƆM KAĐξ NDθ:

Nimiye yɔɔ

Telephoniste: Allo. Bureau du Chef de la Circonscription.

Laŋhεzιyε Sɔɔlιm Tumιyε Laɖu: Oui, je me nomme M. Moran. Je suis volontaire du Corps de la Paix ici et chargé d'assurer le creusement des puits dans la circonscription. J'aimerai parler avec le Chef Cir.

Telephoniste: Il est absent. Il est parti à Lome assister a une reunion des Chefs Cirs.

LSTL: Étes-vous M. Kegbeŋ?

Telephoniste: Oui.

LSTL: Nnaɣ se ɖoye εbιsuu εkɔɔ?

Telephoniste: Manaɣ se εbιsuu cee ɖanaɣ.

LSTL: To mbu lε mandzaɣ se manɖu alawatu nε mambιzι manaι cee nεkife ñιxtu lubε nε hɔɔluu yɔɔ.

Telephoniste: Sιŋ cukɔ mɔndzɔna εyaa muwu takayaɣ daa mana. ξfειna caɣwu alawatu ndu. Mbιzuu nnai ñιɣtu lutozo yɔɔ?

LSTL: Pιwε ɖew. Ñιɣtu lutozo yɔɔ cee nε kife tanaŋ dεε. Ña nε konkaɖi.

Telephoniste: Pιdakιlι.

LSTL: Pιlabatasι.

Telephoniste: Pilaba puwiye.

TOM KιSOZιTθ:

-fέί cìná	not here	-wòbá kèdèzàɣ ɖéɖè	gone to a meeting
-fέί tέtù dàá	out of town	-písúú lὲlὲyɔ́	will return soon
-fέί	not in, available, present		
-wòbá ɖìdɔ̀ɔ̀yέ	out to lunch	pìlléɖùù	in a few minutes

ACTIVITIES:

1. Study the dialogue.

2. Practice the dialogue with another student by facing away from that student to simulate a telephone conversation. If you can, practice the conversation on two real telephones.

3. Practice the dialogue with your teacher acting as the receptionist. Ask your teacher to vary his responses.

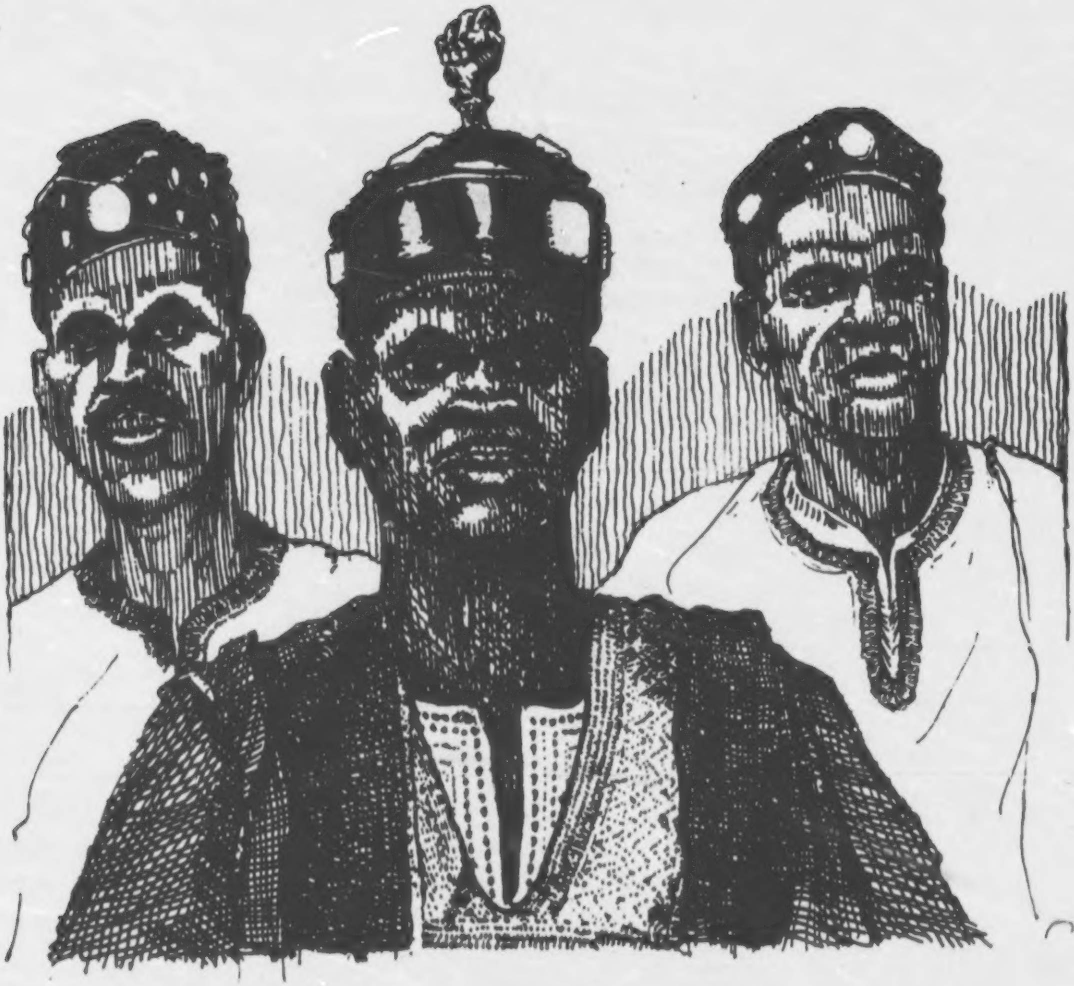
4. Change the dialogue a little. For example, ask to speak to the Chef Cir. He may be in a meeting or he may be able to see you right away.

5. Ask your teacher to give you pairs of people. For example, a young man and an old man who do not know each other, two women the same age, one of who is the other's boss. Then give the appropriate form of address which one member of the pair uses with the other and vice-versa. Use the Cultural Note as a guide, but let your teacher be your final arbiter.

6. The illustration is based on a photograph of men in the town of Landa Pozenda. If you were to meet these men, what language would you speak? Find out from your teacher or a friend, who the men might be and why your informant thinks so. Compare your notes with classmates who have other informants.

GRAMMAR NOTE

Nawʋ, 'to see,' is another verb used to mean 'think' as in Nnaɣ se ɖoye ɛbɩsʋʋ ɛkɔɔ? 'when do you think he'll be back?' Find another example in your text.



SUPPLEMENTARY MATERIAL (Constructalog):

You've done a very good job.

You're the best worker in this office.

You're one of the best _____ I've ever known.

You're really good at _____.

This _____ is a very good one.

You're a very _____ person.

Oh, thank you very much.

Not at all, it was my _____.

I thought I could have done better.

Oh, yes, I've always been the best.

I've never had any trouble doing anything.

I must have received that from _____.

CULTURAL NOTES

1. The general rule for the use of Kabiye and French with Kabiye speakers who know both is: Kabiye with equals or people known well, French with superiors or people not known well. Thus, French would be appropriate with a government officer unless the government officer is a friend. The use of Kabiye in this case is usually initiated by the superior.

2. If someone has done something for you which merits a compliment, flattery may make that person proud. But if someone has done nothing to merit the compliment, flattery may cause embarrassment or confusion. The Kabiye have a reputation for directness and therefore may not be impressed by flattery.

SɩNAW TƆM:

Nlaba tʋmɩyɛ nɖɩ ɖew siŋ.

Ñɛtʋmɩyɛ labʋ kpaɖɩna ɖew biɖo daa cɩna.

Maasɩŋ nɔɔyʋ ɛtɩla _____ ɛzɩ ñɛ yɔ.

Mbaza ntɩlɩ _____ siŋ.

_____ kʋnɩyɛ kɩwɛ ɖew siŋ.

Mbaza nɖe siŋ. / Nɖe siŋ. / Mbaza nɖe.

Nlaba lɛ.

Aaɩ, _____ labɩna.

Manzɩma se mambɩzʋʋ mala pɩɖɛɛ mbʋ.

Oo, tovonum, mɛgɛna kadzalaɣdʋ paaɖoye, tam.

Tʋmɩyɛ nadɩyɛ tɛcɛyɩm wiɖi.

Manaɣ se _____ cɔlɔ pɩlɩnaa.

ACTIVITIES:

1. Write a two-person conversation of three or four exchanges in which you integrate a flattering statement and a response to it.

2. Memorize the conversation which you wrote and teach it to your class.

3. Practice using the flattering statements in the text. A fellow student should try to answer with several different responses from the text, for example, one in which the flattery is accepted with modesty and one in which it is accepted with boasting.

4. One student may use a flattering statement to the teacher. The teacher will then give several responses. Ask your teacher to write these responses on the blackboard. Then the teacher can make the flattering statement and you give the response.

5. Try complimenting a Kabiye friend and see what the response is. Tell the class about the experience.

NOTES

EVALUATION ACTIVITIES:

1. Call up a Kabiye friend. Make an appointment to meet your friend somewhere for business or pleasure. Try to use some of the telephone talk presented in this lesson. How does this experience differ from talking face to face?
2. Ask your teacher and another Kabiye to stage a mock telephone conversation in which an appointment is made. What do you understand? What don't you understand?
3. Evaluate your ability to make appointments and to compliment people in the spaces provided below.

Basic Material:

Supplementary Material:

SPECIAL LESSON VIII - KPƐLƐKƱƱ NDɩ LƱTƆZƆTƱ

Terms for body parts in Kabiye may not show a one to one correspondence with those in English. The basic terms are included here.

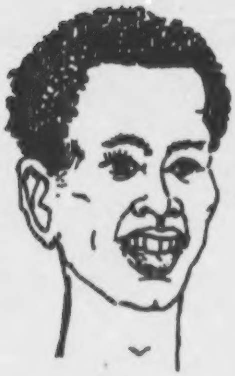
Ɛyʊ Pɩlɩnzɩ

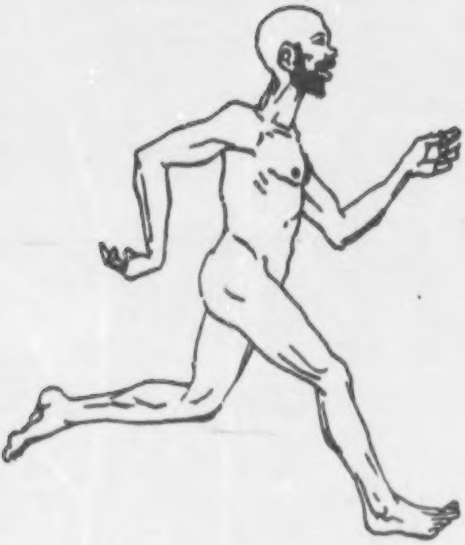
1. càcàyáɣ, càcásɩ̀
2. càlɩ́m
3. cɩ́kpálʊ́, cɩ́kpáŋ
4. ɛ̀sá hʊ́tʊ̀, ɛ̀sá hʊ́tʊ̀
5. ɛ̀sɩ́ndáá
6. ɛ̀sɩ́yɛ̀, ɛ̀sá
7. fɩ́tɩ́yɩ́m, fɩ́tɩ́yɩ́m
8. hámʊ̀, háŋ
9. hàzâɣ, hàzásɩ̀ (hàndàlá)
10. hɩ́ɖɛ̀, hɩ̀lá
11. hɩ́ɖɛ̀ nǒɣ
12. hɩ́nɛ̀ (hɩ́nʊ́), hɩ̀ná (hɩ́nɩ́ŋ)
13. hìlìw, hìlìŋ̀ (lótʊ̀)
14. hòyòsǎɣ, hòyòsásɩ̀
15. hʊ̀zʊ́ŋ
16. kéɖè, kèlá
17. kòdìyè (cìbìyé),
   kòdóná (cìbéè)
18. láŋɩ́yɛ̀, láŋá
19. lìkìyìw, lìkìyìŋ̀
20. lótù
21. mòòw, mɔ̀ɔ́ŋ
22. nàŋgbàáŋ̀, nàŋgbàáŋ̀
23. nàŋgbáŋàɣ, nàŋgbánzɩ̀
24. ñàmɩ́yɛ̀, (càlɩ́m fìɣà)
   ñama (càlɩ́m fìsì)
25. nàtàlʊ̀, nàtáŋ̀
26. ńdáká
27. ǹdòmìyé, ǹdòméè
28. néè, nésì
29. nɛ̀mbɛ̀dɩ̀yɛ̀, nɛ̀mbɛ̀làà
30. nìmbìyé, nìmbéè
31. nìmbìyé àbàlʊ́, nìmbéè àbàláà
32. nìɣyé, nìwéè
33. nìxyé àbàlʊ́,
   nìwéè àbàláà

Body Parts

1. scar
2. blood
3. fingernail, toenail
4. eyelash, eyebrow
5. face
6. eye
7. brain
8. arm
9. shoulder
10. breast
11. nipple
12. penis
13. stomach
14. liver
15. lungs
16. tooth
17. vagina
18. chest (plural also means 'bravery')
19. throat
20. intestines
21. nose
22. ear
23. leg
24. heart
25. foot, ankle
26. palm
27. lip
28. hand
29. knee
30. toe
31. big toe
32. finger
33. thumb

SPECIAL LESSON VIII





KPƐ̧LɛKƲƲ NDɩ LƲTƆZƆTƲ

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59. ______________
60. ______________

SPECIAL LESSON VIII

Ɛyʋ Pɩlɩnzɩ

1. nóngólóŋá, nóŋónzɩ̀
2. nóɣ, nósɩ̀
3. nóɣ yɔ̀ɔ́ hʋ́ndʋ̀
4. ñɔ́yɔ́, ñɔ́sɩ̀
5. ñʋ́w, ñʋ́ŋ
6. ǹsʋ̀lʋ̀mɩ́yɛ̀, ǹsʋ̀lʋ̀má
7. sɩ̀nǎɣ, sɩ̀násɩ̀
8. támáɣ, támásɩ̀
9. támáɣ, támásɩ̀
10. tàndáw, tàndáŋ
11. tɩ́náɣ, tɩ́nzɩ̀
12. tòmɩ̀yè, tòmá
    (hóɖè, hòlá)
13. tòmnǎɣ, tòmnásɩ̀
14. tòmnǎɣ nɛ̀ hàyʋ̀ kɩ̀ŋ
15. tòbʋ̌ dɛ́ɛ́
16. tòbʋ̌, tòbʋ́ŋ

Body Parts

1. elbow
2. mouth
3. mustache
4. hair
5. head
6. tongue
7. rib
8. chin
9. jaw
10. beard
11. midsection
12. blood vessel
13. body
14. trunk
15. anus
16. hips, buttocks

Activities:

1. Label the parts of the body on the diagram using the word list provided and adding words you are interested in.
2. Arrange yourselves in a circle. Each student should try to name a body part. If you can't think of a body part, you have to drop out. The last person who can still think of names wins.
3. Start at your toes and go up to your head naming body parts. List them as you name them. How many did you forget?
4. Give a lecture to the rest of the class pointing out body parts as you go along.

KƱDƆŋ YƆƆ MAɣZƱƱ

SHOWING CONCERN ABOUT SICKNESS

Lesson Twenty Two - Kpɛlɛkʊʊ Nɛɛlɛ nɛ Naalɛtʊ

OBJECTIVES

Basic Material:

To be able to talk about illness.

Supplementary Material:

To be able to talk about an injury.

BASIC MATERIAL (Dialogue):

Peace Corps Volunteer:	How are you?
Doctor:	Fine. How are you?
PCV:	Not bad.
Doctor:	Sit on the chair and explain your problem to me.
PCV:	I feel tired all the time and my urine is dark.
Doctor:	It looks like you have a hoyosaɣ infection. That's why you have this problem.
PCV:	What's a hoyosaɣ? I don't know what a hoyosaɣ is.
Doctor:	It's right here. In French it's a foie.
PCV:	Oh, I see. Well, what's wrong with it?
Doctor:	I think you have hepatitis.
PCV:	That's serious, isn't it?
Doctor:	Yes, but it can be cured.
PCV:	How?
Doctor:	Rest, diet and glucose drip feed.
PCV:	Will I have to go back to the US?
Doctor:	I don't think so. You can stay at my clinic and they'll take care of you there.

CULTURAL NOTES

1. If someone falls sick, it is believed that fate has had a role, but the influence of fate in sickness is not as strong as in death. Many Kabiye believe that accident victims receive warnings that go unheeded before the accident. These warnings should never be discussed with the recuperating patient.

2. To show your concern about a sick person, a visit is in order. For the visit, you should bring easily digested foods, such as kafa ('corn tamale') and diluted choukoutou. The first things to say are kaka or ŋka, 'sorry' and pɩdaaɖoo, 'let the sickness not get worse.' During your visit, you may ask how the patient is doing and introduce other subjects for small talk. When leaving a convalescent, you would say cee maakoŋ lɛ ñɔyɔɔ cɛba, 'tomorrow when I come, you'll be better.' The convalescent replies tɔ, 'OK,' nlaba lɛ or ɛsɔ ɛtɩsaa kɔyɔ, 'God willing.'

TƆM KAƉƐ NDƲ:

Laŋhɛzɩyɛ
Sɔɔlim
Tʋmɩyɛ Laɖu: Ñiŋazi ni?

Fɛɖu: Alafia. Pɩwɛŋ ɛzɩma?

LSTL: Pɩdɛkɩlɩ.

Fɛɖu: Caɣ kpelaɣ yɔɔ nɛ ŋheyim mbu pɩlakɩŋ yɔ.

LSTL: Pɩwɛm yem yɔɔ, mɛmfɛɩ ɖoŋ nɩyɩ, piyele mɛhɩm pɩyaa.

Fɛɖu: Pɩdzaɣ ɛzɩ ñohoyosaɣ ɛɛlakɩ tʋmɩyɛ camɩyɛ. Mbupuyɔɔ pɩlakɩŋ mbu.

LSTL: Ɛbɛ payaɣ se hoyosaɣ? Maasɩŋ mbu payaɣ se hoyosaɣ yɔ.

Fɛɖu: Hoyosaɣ wɛwʋ cɩna na. Payaɣɩ faɖansɩyɛ daa se foie.

LSTL: ŋŋŋ, manaa kɛlɛ. Ɛbɛ lakɩ hoyosaɣ ŋga?

Fɛşu: Pɩlakɩm ɛzɩ ŋwɛna hepatitis.

LSTL: Tɛ mbu pɩdzaɣ kaɖɛ kɛlɛ yaawe?

Fɛɖu: Ɛɛ. Pɩtɛ pabɩzʋʋ palabɩŋ koyɛ ñɔyɔɔ cɛ.

LSTL: Ɛzɩma palakɩ?

Fɛɖu: ŋhɛzʋʋ sakɩyɛ, ndɔkɩ tɔɔnasɩ yemyem, pɩwɛɛ ɖɔɖɔ se paɖuŋ sɛdɔm.

LSTL: Pɩbozʋʋ se mambɩsɩ NKE daa yaawe?

Fɛɖu: Aaɩ. Mbɩzʋʋ ŋgɔɔ mɛntʋmɩyɛ ɖɩlaɖɛ nɛ pɔcɔnaŋ pana.

TƆM KɩSƆZɩTƲ:

ñúẁ hɔ̀lúù	to have a headache	kàhúyàɣ	diarrhea
lótù wɩ̀wú	to have a stomach ache	cámʋ̀ʋ̀	to be weak
ɛ̀sá yɔ́ɔ́ cówú	to be dizzy	ɛ̀lɛ̀ɛ̀	dizziness
tɔ́wù	to vomit	aǹɩ́zà	constipation
mɩ̀ŋ nàýwù	to burn	wɩ̀zásɩ̀	pain(s)
dɔ́!ɔ́mɛ́ɛ́	tenderness	pɛ̀lʋ́ʋ̀	to break
nɔ́ɣ dáá nɛ̀ ñáŋ̀	lack of appetite	wɩ́sɩ̀	fever

ACTIVITIES:

1. Memorize a few key lines from the dialogue, and then role-play a visit with a doctor.
2. Label the boxes on the next page. Choose one box from each column and describe the sequence of events. Practice with various combinations of boxes.
3. Using the list of symptoms, invent a series of things to say to the doctor. Let your teacher play the role of the doctor and respond to your symptoms.
4. Make up a series of sentences using the impersonal pi-/pɩ- discussed below which could be used in a conversation with a doctor.
5. Find out the answers to some of these questions for a given area of Kabiye country:

    How many people visit health care centers?

    For what illnesses? Injuries?

    How long do people wait?

    Whom do they see?

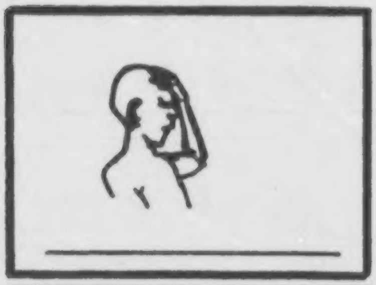
    What is said about the illness?

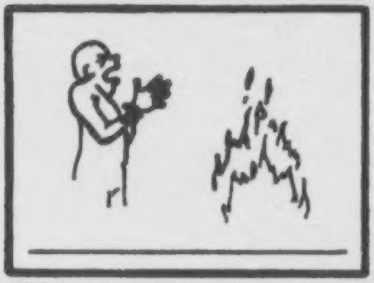
    Is the purpose of the medicine explained?

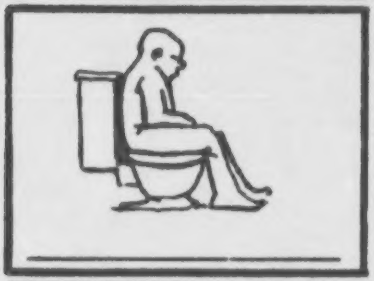
    Do this in Kabiye, as much as possible.

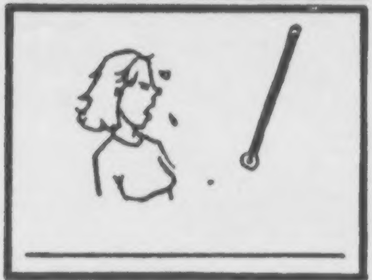
GRAMMAR NOTE

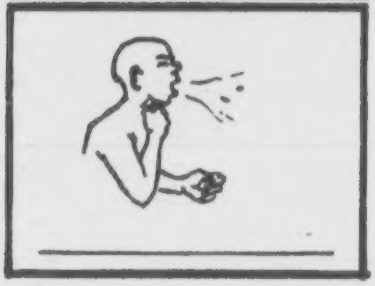
The prefix pi-/pɩ- is used before verb stems for English impersonal 'it.' Pɩlakɩm, 'it does to me,' 'it seems to me,' 'I think.' See how many other instances of pi-/pɩ- you can find in the dialogue.

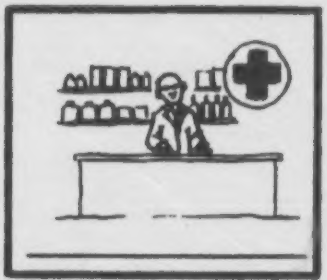


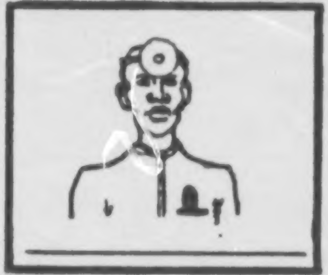


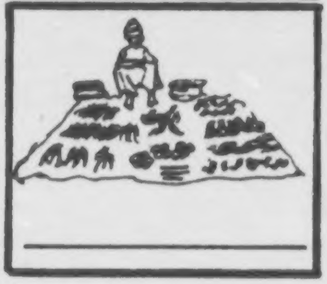


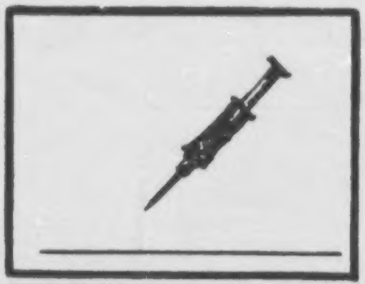


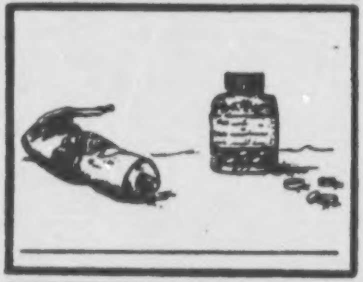


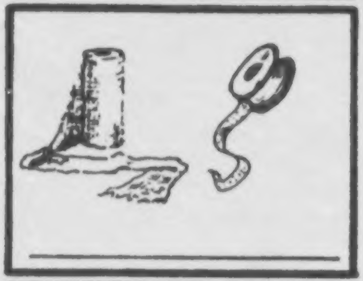


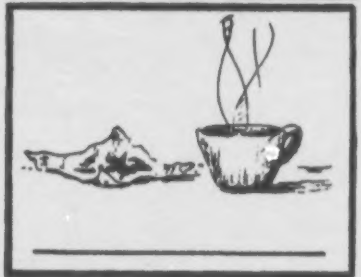


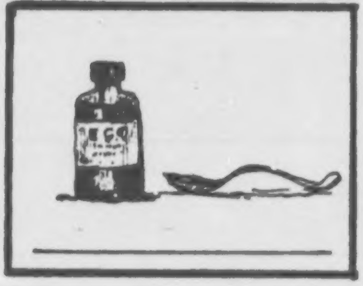












SUPPLEMENTARY MATERIAL (Narrative)*:

Last year during the rainy season my son fell off the balcony of our house in Lome and broke his arm in four places. My wife took him to the Tokoin Hospital. There the bone was set by an excellent Togolese doctor. My son was put into a cast and treated with antibiotics. The cast was removed after six weeks and he recovered full use of his arm.

---

*Editors note: A real-life event in the Sedlak family.

SɩNAW TƆM:

Pinde yolim daa ɛzʋnɔ mambɩyalʋ lɩ ɛsɔdaa kuduyu balcon daa Lima ɛtɔlɩ nɛ ɛbɛlɩ ɛhamʋ lona nabʋnza daa. Mahalʋ kpaɣɩ nɛ ewona Fɛɖaa dɛ Tɔkɔɩ. Peeɖe fɛɖʋ nɔɔyʋ ɛgɛ Togodʋ, ɛtɩlɩ tʋmɩyɛ pɩdɩɩfɛɩ, ɛñɔɔzɩ mɔɔ ana nɛ ɛbɩsɩna ɛɖʋ aɖeɖe. Pɔɖʋ mambɩyalʋ hamʋ akalo nɛ pɔsɔbɩɩ ɛdzɔŋ sɔsɔŋ. Tɔkɔɩ peeɖe fenaɣ kuɖʋmaɣ nɛ hɔɔlʋʋ waɣɩ palɩza akalo ŋgʋ piyele nɛ ɛhamʋ waa. Lɛlɛyɔ hamʋ ŋgʋ kɩlakɩ tʋmɩyɛ camɩyɛ ɛzi ɖoo lɛ.

ACTIVITIES:

1. Listen as the teacher reads the narrative and be sure that you understand it fully. If you do not, ask questions about what you don't understand.
2. Try to reconstruct the narrative as a collective effort. Each student can propose words to write on the blackboard until the narrative is complete.
3. Create blank spaces in the narrative in interesting places. Then, with your teacher as your guide, fill in the blank spaces.
4. Ask your teacher to add several sentences to the narrative.
5. Change the narrative to a dialogue.

NOTES

EVALUATION ACTIVITIES:

1. Ask Kabiye friends if they have had to deal with the practice of medicine in Kabiye. Ask them the kinds of things which are said by medical personnel and patients. How many of these words and expressions can you now recognize?
2. Tell a Kabiye friend about an illness or injury you had. Do you have all the vocabulary necessary to discuss it? Ask your friend to explain terms you don't understand.
3. Ask your teacher and another Kabiye to discuss in front of the class an illness or injury which one of them has had. What don't you understand? Ask questions for clarification.
4. Look at the objectives at the beginning of this lesson. Evaluate how well you have met them below.

Basic Material:

Supplementary Material:

HEŋ NƐ KƲDƆMɩŋ

INJURIES AND DISEASES

Below you will find a list of common and uncommon injuries and diseases found among the Kabiye. With the proper prophylaxis and diet, you will probably have the good fortune of being able to avoid most of them but you should be familiar with their Kabiye names. Most volunteers will need only a passive knowledge of these terms. Health volunteers should familiarize themselves with these and more.

HEŋ

1. dàá mɛ̌ɣzʋ̀ʋ̀
2. ɖʋ̌m nàsʋ́ʋ̀
3. hámʋ̂ pɛ̀lʋ́ʋ̀
4. héŋ (cɩ̀kpéŋ)
5. hêŋ (sɔ́sɔ́ŋ)
6. húwú
7. kpèdéyùù
8. kʋ̀dɔ̀ŋ́
9. lɩ́m ñòwʋ́
10. mɩ́ŋ ñàɣʋ́
11. mɔ̀ɔ̌w̃ dɛ́ɛ́ calɩ́m lɩ̀wʋ́
12. nàŋgbáŋàɣ pɛ̀lʋ́ʋ̀
13. nàsʋ́ʋ̀
14. nɩ̀ɣyé pɛ̀lʋ́ʋ̀
15. sɔ́tʋ̀ ɖʋ́wʋ̀
16. sʋ̀mǎɣ kʋ̀dɔ̀ŋ́
17. wɩ́sɩ̀

INJURIES

1. sprain
2. snakebite
3. broken arm
4. cuts
5. wounds
6. swelling
7. bruise
8. infection
9. to drown
10. to burn
11. nosebleed
12. broken leg
13. to sting
14. broken finger
15. to poison
16. passing out
17. fever

SPECIAL LESSON IX

KƟDƆMɩŋ

1. àbòyɩ̀
2. àgbándzà
3. àkpòtólɩ̀kpó (nɩ̀kpàŋ́kúɖùɖù)
4. ànɩ́zà
5. cànátʋ
6. càŋcàŋ kʋ̀dɔ̀ŋ
7. càsăɣ
8. cɩ̀kà
9. ɖàkɩ́ dàkʋ̀ẃ
10. ɖáláà
11. ɛ̀lɛ̀ɛ̀
12. ɛ̀sá cɩ́tʋ̀
13. ɛ̀sɔ́ kʋ̀dɔ̀ŋ́
14. fɛ́yʋ́
15. fèzɩ̀ŋ̀ kʋ̀dɔ̀ŋ́
16. hɔkʋ́w
17. kàhʋ́yàɣ
18. kèlá kʋ́dɔ̀ŋ́
19. kɩ̀cɩ̀kpɩ̀ẃ
20. kɩ̀dénténɩ̀m
21. kɩ̀namɩ̀yɛ́
22. kòzɔ̀ŋà
23. kpàŋgú
24. kpàŋŋɩ̀kpòhô
25. kpèndɩ̀
26. kpèzɩ̀ wɩ̀làɣ
27. kpèzɩ̀w
28. kpɩ̀zɩ̀ŋgbɩ̀záɣ
29. kʋ̀dɔ̀ŋ́ kɩ́sálʋ́
30. kʋ̀dɔ̀ŋ́ kɩ́sásàẁ
31. kʋ̀ŋkʋ̀ɖè
32. kʋ̀nʋ̀kʋ́nʋ́
33. làdɩ́yɛ̀ kʋ̀dɔ̀ŋ́
34. lɩ̀mɩ̀yè
35. lótʋ̀ wɩ̀wʋ̀
36. mʋ́ɖè
37. nàmbàẃ
38. ñàmàɣ
39. ñʋ́w hòlʋ́ʋ̀
40. pòndónè kʋ̀dɔ̀ŋ́
41. sʋ́ntɔ́yʋ́w
42. táá héŋ̀
43. tàndàḿtʋ̀
44. tʋ̀ʋ́tʋ̀
45. wɩ́sɩ̀ kʋ̀dɔ̀ŋ́
46. yáɣyɩ̀w
47. yʋ́lʋ́nzɩ̀

CULTURAL NOTES

1. As in many other African cultures, there are several theories about the causes of disease in Kabiye country. Some Kabiye believe that physical agents cause disease while others believe that disease and injury come about because of the intervention of the spirit world. Some believe that the origins of disease are psychological. People of different backgrounds may emphasize one or another of these theories of causality in their personal belief system about disease.

2. Some diseases are referred to by euphemisms, like smallpox, ɛsɔ kʋdɔŋ, 'God's disease,' and leprosy, kʋdɔŋ kɩsɛmʋw, 'the red disease.' Their 'real' names are avoided because the mere mention of the disease may bring down the disease on the person using the real name, that is, the wrath of the gods may be visited upon a person who fails to use the euphemism. In fact, many Kabiye do not even know the 'real' names.

DISEASES

1. epilepsy
2. scabies
3. mumps
4. dysentry
5. leprosy
6. meningitis
7. syphilis
8. wound caused by chiggers
9. influenza
10. intestinal worms
11. vertigo
12. conjunctivitis
13. smallpox
14. tonsillitis
15. asthma
16. goiter
17. diarrhea
18. cavities
19. tropical ulcer
20. athlete's foot
21. malaria
22. pimples
23. madness
24. chicken pox
25. tropical ulcer
26. tuberculosis
27. cough
28. measles
29. rheumatism
30. onchocerciasis
31. hernia
32. guinea worm
33. hernia
34. phlebitis
35. stomach ache
36. abscess
37. elephantiasis
38. mental strain
39. headache
40. stiff neck
41. yellow fever
42. intestinal ulcer
43. deafness
44. cold
45. heat stroke
46. furuncle
47. blindness

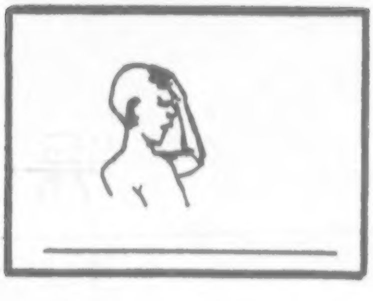
ACTIVITIES:

1. Use some of these disease terms in the activities of Lesson Twenty Two.

2. Ask your teacher for several symptoms. Then try to guess what the disease they belong to.

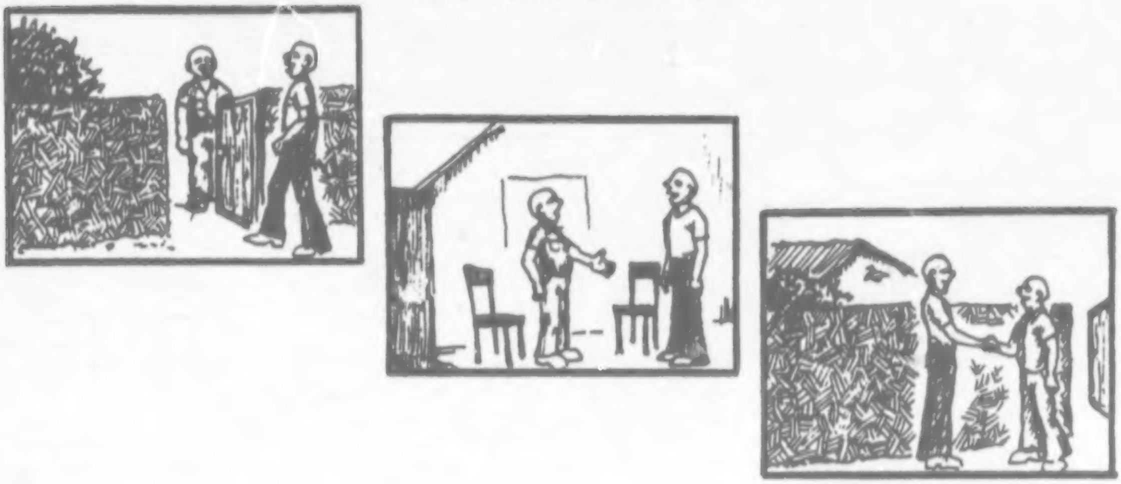
3. A sick game. Play twenty questions with disease terms. For example, "I am thinking of a disease. Does it occur in the upper part of the body? Yes. Does it have a fever that goes with it, etc."

4. On the next page, list everyone in your class and list (in Kabiye) the diseases and injuries they have had.



ALAWATƲ WɩLƲƲ

EXPRESSING DURATION



Lesson Twenty Three - Kpɛlɛkʋʋ Nɛɛlɛ nɛ Natozotʋ

OBJECTIVES

Basic Material:

To learn several time expressions showing duration.

Supplementary Material:

To develop more facility with expressions of duration and to give practice in expressions indicating specific points in time.

BASIC MATERIAL (Cummings Device):

A: How long did you stay in Lama Kara?
B: I stayed _____.
A: During ______, how often did you play tennis?
B: I played _____.
A: How long did you stay in Tamberma country?
B: ________________.
A: Those houses are very interesting. Did you ever go to Mango?
B: Yes, we went _____, we visited there _____.
A: I've been there _____ myself.
B: How many times?
A: ____________________.
B: You liked it there. I like it here, too. I'll probably live here ________.

VOCABULARY:

1. for several days
2. for six hours
3. in six hours
4. at six o'clock
5. for a while
6. for a short time
7. during 1980
8. from morning until evening
9. from yesterday until tomorrow
10. from last week to this week
11. from next month to the month after
12. for the rainy season
13. forever
14. for a long time
15. a long time ago
16. while you were in Lama Kara
17. while it rained
18. while I was there
19. throughout the dry season
20. once
21. twice
22. every week
23. all week
24. every day
25. once a day

TƆM KAƉƐ NDƱ:

A: Ndzaɣ Lama Kara alawatʊ ɛzɩma?

B: Mandzaɣ _____.

A: ŋŋwɛ _____ tɔm ɛzɩma mmaba tennis?

B: Mamaba _____.

A: Ndzaɣ Tambɛɖmamba ɛdzaɖɛ daa alawatʊ ɛzɩma?

B: _________________.

A: Paɖamɩŋ wɛ ɖew. ŋwoba Mangu wiɖi nna?

B: Ɛɛ, ɖiwoba _____, ɖɩyɛlaa ɖiwolo peeɖe _____.

A: Mowoba peeɖe _____ mantɩtiŋɛ.

B: Tɔm ɛzɩma?

A: __________.

B: Nsɔɔla peeɖe. Monsɔɔla cɩna maakɔɔ mandzaɣ.

TƆM KɩSƆZɩTƱ:

1. kààkɩ́ŋ sàkɩ̀yɛ́
2. nɩ̀ɣ́tʊ̀ lòɖò
3. nɩ̀ɣ́tʊ́ lòɖò dàá
4. nɩ̌xtʊ̀ lòɖò yɔ̀ɔ́
5. (àlàwátʊ̀) cábɩ̀
6. pìdèléɖì
7. 1980 pìnàɣ́ dáá
8. kʊ́yɩ́ tànàŋ dɛ̀ɛ́, (pʊ́kɔ́ɔ̀)
   pɩ́sɩ́ná dánáɣ
9. kʊ́yɩ́ ɖèɖè (pʊ́kɔ́ɔ̀)
   pɩ́sɩ́ná céé
10. kʊ́yɩ́ ɖèɖèwàyì kpɩ́tàw
    dàá (pʊ́kɔ́ɔ̀) pɩ́sɩ́ná
    kpɩ́tàw kʊ̀nɩ́yɔ́ kʊ̀dàá
11. pɩ́sɩ̀nà fènàɣ́ lɛ́ɛ́kà pɩ́kpáɣ
    pʊ́wólò kàwàyì ñɩ́ŋgà dàà
12. yòlɩ́m̀ dàá
13. tám tám yɔ́ɔ́
14. pìlédì
15. pìlédàà
16. ŋ́ŋwɛ̀ Lama Kara lɛ
17. tɛ́w nɩ̀wǎɣ lɛ́
18. màáwɛ̀ pééɖè lɛ́
19. lʊ̀ŋɩ̀yɛ́ kpèkpé
20. kʊɖʊ́mám̀
21. nàbʊ́lɛ̀
22. kpɩ́táŋ̀ tɩ́ŋɛ̀
23. kpɩ́táŋ̀ kpèkpé
24. páá ɖoyè
25. kʊ́ɖʊ́mám̀ kààkʊ̀ dàá

ACTIVITIES:

1. Listen to your teacher read the Cummings device. See if you understand the words used to indicate time. If you don't, ask questions.

2. Ask your teacher to dictate the Cummings device several times. Write it down as it is being dictated. Have your teacher go over your dictation to make sure it is accurate.

3. After you are familiar with one version of the Cummings device, try an improvisation with your teacher or another student, filling in the blank spaces with suitable expressions as you go along.

4. Write a short description of the scene in each box using time expressions.

5. Review the Special Lesson on numbers.

6. Think of three or four more expressions which might complete the Cummings device. Practice using them in several of the sentences where they fit in. Add them to the additional words.

GRAMMAR NOTES

1. The expression 'from ____ to ____' is rendered in Kabiye by a serial verb: kuyɩ ____ pɩsɩna ____, 'get up ____ it reach ____.'

2. Duration usually has no marker, while point in-time is usually marked by yoo, as in:

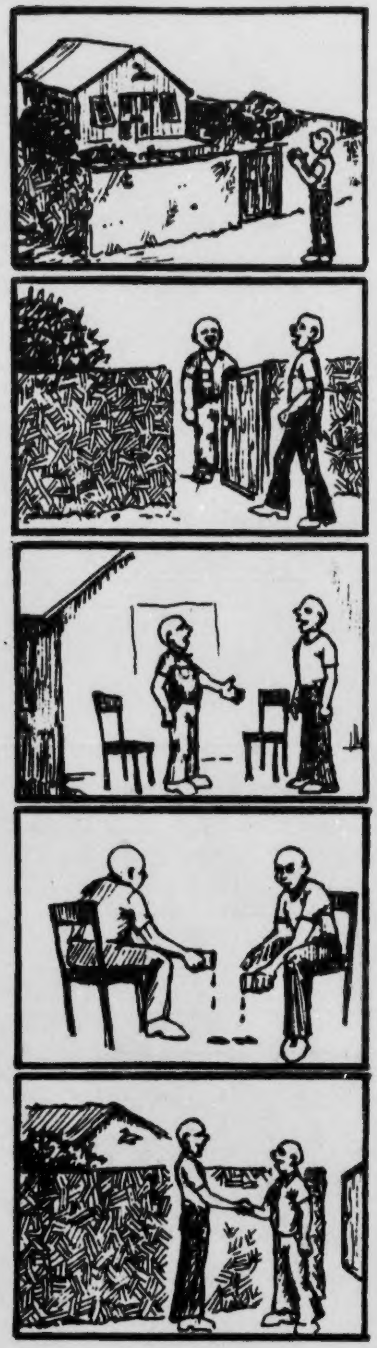
ñɩγtʋ loɖo	for six hours
ñɩγtʋ loɖo yɔɔ	at six o'clock

3. 'While' is VERB PHRASE + lɛ.

4. English 'once, twice, three times, etc. is:

kuɖumam	once	nabunza	four times
nabulɛ	twice	nabunuwa	five times
nabutozo	three times	loɖo	six times

-am is added to the stem for 'one,' -bu-/-bʋ- is inserted in the numbers 2-5. 'Six times, seven times, etc.' is loɖo, lubɛ, etc., the same as the number itself.



SUPPLEMENTARY MATERIAL (Constructalog):

WHEN (at what time) WHEN (on what day)	HOW LONG
at five o'clock	from five to six o'clock
on Tuesday	all Tuesday
last week	a week
a while ago	a while
next month	for a month
today	today
yesterday	all day yesterday
some day	for about a day
every week	all week

CULTURAL NOTE

Many Kabiye proverbs refer to time and its wise use. Here are two of them:

> Suuɖudʋ mʋwʋna wiyaw kpelaɣ.
> The patient man dethrones the chief.
>
> Meŋgbeŋ lɔŋ kpeŋna ɖoho.
> He who wants to go home quickly usually arrives at night.

SɩNAW TƆM:

ÐÓYÈ ÀLÀWÁTƱ̀ ǸDƱ́	ÀLÀWÁTƱ̀ ƐZÍMÁ
nɩ̀ɣ́tʊ̀ kàgbánzɩ̀ yɔ̀ɔ́	kʊ́yɩ́ ñɩ̀ɣ́tʊ̀ kàgbánzɩ̀ (pʊ́kɔ̀ɔ́) pɩ́sɩ́ná ñɩ̀ɣ́tʊ̀ lòɖò
Bɖáɖà	Bɖáɖà kpèkpé
ɖèɖèwàyɩ̀ kpɩ́tàw dàá	kpɩ́tàw (kʊ́ɖʊ́mʊ̂w)
kpɩ́tàw ŋ̀gú kɩ̀ɖɛ̀wà yɔ́	
pɩ̀dèlèdɩ̀	(àlàwátʊ̀) càbɩ̀
fènàɣ́ léékà (dàá)	fènàɣ́ (kʊ́ɖʊ́máɣ̀)
fènàɣ́ ŋ̀gá kɔ̀góŋ̀ yɔ́	
sɔnɔ́	sɔ̀nɔ́
ɖèɖè	ɖèɖè kààkʊ̀ kpèkpé
wɩ̀ɖɩ̀	ɛ̀zɩ́ kààkʊ̀ kʊ́ɖʊ́mʊ̂w yɔ́
kpɩ́táŋ tɩ́ŋɛ̀	kpɩ́tǎw kpèkpé

ACTIVITIES:

1. Your teacher will use the words and phrases of the constructalog to put together a short dialogue. Ask your teacher to repeat the dialogue several times until you understand it.

2. Each student may add one additional line to the constructalog.

3. Make up a short dialogue of your own using the time expressions in the constructalog. Practice it with another student. Say it in front of the class.

4. For each box in the illustration construct a sentence using time expressions from the lesson.

5. Think of several questions which you might ask the teacher which would require an answer using a time expression. For example, "When were you born? What time did you get home from the party? How long did you stay out with your girl friend?" When you ask them, you should also remember the old saying, "Discretion is the better part of valor." In Kabiye, this is:

   Tɔbutʋ lɔkɩna edzaa ɖɩɣa.

   It's the coward who roofs his father's house.

6. With your partner, dictate the constructalog you made up in Activity 3 to the rest of the class. The other students can do the same so that everyone has a chance to write down all the dialogues.

GRAMMAR NOTES

Note that like English, Kabiye has alternate ways of saying 'last week, next week,' that is 'the week which has gone, the week which is coming.'

NOTES

EVALUATION ACTIVITIES:

1. Think of expressions in English denoting time not used in this lesson. See if you can produce Kabiye equivalents. How many can you produce on your own? Ask your teacher to go over them with you to make sure you have them right.

2. Listen to native speakers talking. Listen for time expressions. Try to get four or five of them. Write them down.

3. Try to give a 30 second talk in which you use as many time expressions as you can think of. This talk should not be just a litany. Try to put the time expressions into sentences which make sense (or perhaps good nonsense).

4. Ask another Kabiye teacher to come to your class and give a short talk using time expressions. Listen and take notes. The visiting Kabiye teacher can ask you questions to check your understanding.

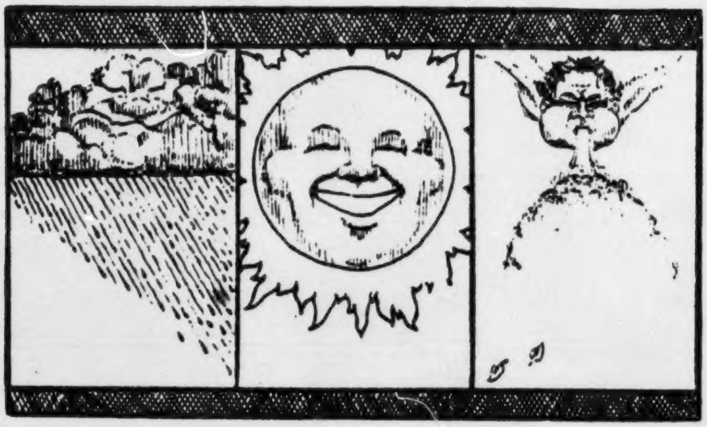
5. Evaluate your progress in terms of the objectives at the beginning of this lesson.

Basic Material:

Supplementary Material:

ξSƆDAA WξTϑ YƆƆ TƆM

TALKING ABOUT THE WEATHER



Lesson Twenty Four - Kpɛlɛkuu Nɛɛlɛ nɛ Nanzatu

OBJECTIVES

Basic Material:

To be able to talk about the weather.

Supplementary Material:

To be aware of how and when to apologize.

BASIC MATERIAL (Narrative):

Yesterday Gary was supposed to meet Madame Eklou at the school. It was the middle of the dry season, but there was a big storm. Early yesterday morning, it began to drizzle. By noon, it started to rain with lightning and thunder and by mid-afternoon, it became very heavy. Gary's hut was blown over by a strong wind. When the rain stopped, Gary went to the river but it was flooded and he couldn't cross. So he waited until today. Today the sky was cloudy. There was no sun but a lot of wind. The waters of the river had receded so Gary could cross it. He walked up to Madame Eklou and apologized for not coming the day before.

CULTURAL NOTES

1. There are three basic Kabiye terms for weather types: ɛsɔdaa wɛ kpaɩkpaɩ, 'the sky is clear,' ɛsɔdaa wɛ fɩnaɣ, 'the sky is dull' and tɛw, 'rain.'

2. Weather is believed to be under the influence of the spirit world. When rains do not arrive on time, each village asks its cɔdzɔ priest to pray to the proper deities for rain. The cɔdzɔ sequesters himself for seven days. On the seventh day, he comes out and predicts the day the rains will begin. It usually begins on the day he predicts. Another of the cɔdzɔ's functions is the determination of the correct day to begin the ɛvalaa. He must go into the mountains and perform purification rituals to prepare the way for ɛvalaa. His appearance back in the village signals that ɛvalaa may begin.

TƆM KADƐ NDƲ:

Ɖeɖe pɩɩwɛɛ se Gary nɛ ɖoɖoo Eklou pakɔtɩ ɖama sukuli daa. Pɩɩkɛ lʋŋɩyɛ daa, pɩtɛ tɛw sɔsɔw nakʋyʋ bazɩ kɩnɩɩ. Deɖe tanaŋ dɛɛ tɛw paza pʋtʋʋ. Wɩsɩ sikaɣ lɛ tɛw tɩtɩŋɛ paza nɩwʋ nɛ tɛw tiluu nɛ tɛw nɩnzʋʋ. Wɩsɩ wɛlaɣ mbʋyɔ lɛ tɛw sɔsɔw nɩwaɣ. Heelim ɖoŋ mbʋ mbʋ pʋmakaɣ yɔ, pukuli Gary ɖaŋ. Tɛw fɛwa lɛ Gary wolo se ɛɖʋwʋ pɔɣ nɛ ɛkɔɔ tɛtʋ daa, pɩtɛ pɔɣ suwa yali yali, piyele nɛ ɛdɛbɩzɩ ɛɖʋ pɔɣ, nɛ ɛɖaŋ se tɛw efe. Sɔnɔ mbʋyɔ ɛsɔdaa wɛ finaɣ. Wɩsɩ ɛɛñakɩ piyele nɛ heelim wɛɛ pʋmakɩ. Lɩm ɖewa lɛ Gary ɖʋ pɔɣ nɛ ɛkɔɔ tɛtʋ daa. Ɛɖɔma ɛtalɩ ɖoɖoo Eklou cɔlɔ nɛ ekulii hulaɣ nɛ eheyii mbʋ pulaba nɛ ɛdɛkɔɔ ɖeɖe yɔ.

TƆM KɩSƆZɩTƲ:

ɛ̀sɔ́dáá wɛ̀ kpáɩ́kpáɩ́	bright sky
téw hʋ̀zʋ́ʋ̀	intermittent rain
yòlɩ̀m	rainy season
lʋ̀ŋɩ̀yɛ́	dry season
húlúmīyè	fog
ɛ̀sómɩ́ndʋ̀	clouds
mɩ́nɖʋ̀	clouds
nɩ̀ŋkàɣ	cold (cool)
nɩ̀ŋkàɣ hálɩ̀	very cold
nɩ̀ɣdɩ̂w	cool (like beer)
sóŋàɣ	warm, hot, sweat
sóŋàɣ hálɩ̀	very hot

ACTIVITIES:

1. Listen to your teacher read the narrative at least three times. First, just try to understand as much as you can. Then ask questions about what you don't understand. By now you should be able to use Kabiye to do this.

2. Create a few (5-10) blank spaces in meaningful places in the narrative. Exchange papers with a classmate. Try to fill in the blank spaces either with words or phrases of the original narrative or with acceptable substitutes.

3. Try to say the whole narrative by yourself. Write down a list of key words or an outline to help you remember, if necessary.

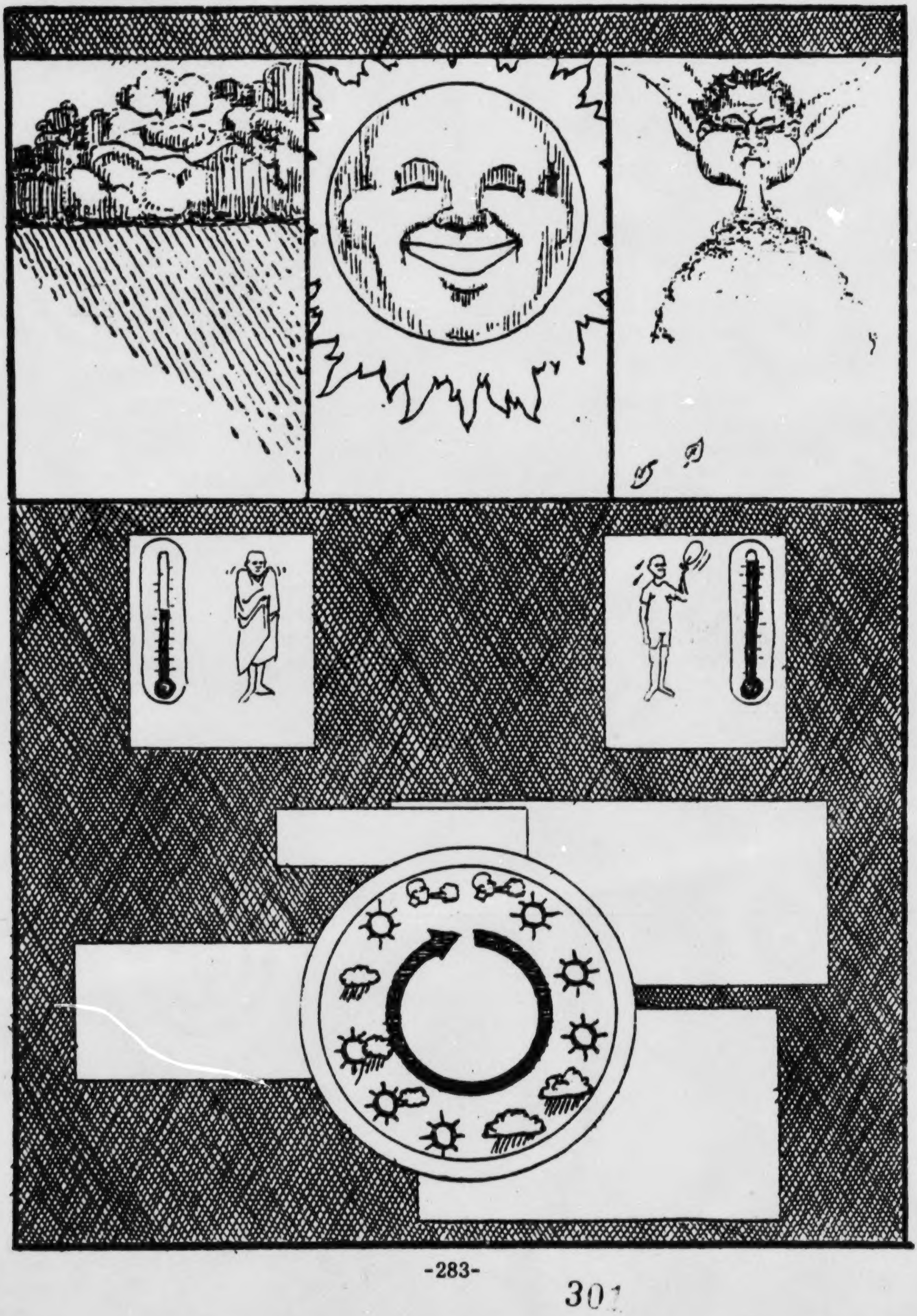
4. Label the illustration using vocabulary and expressions from the basic material.

5. Make up a conversation which might have taken place between Gary and Madame Eklou. Act it out with your teacher or one of your classmates.

6. Ask your teacher to add a few more sentences to the narrative.

GRAMMAR NOTE

Tɛw 'rain,' is used with kɔm, 'come,' when it begins, and fɛwʋ, 'taper off,' when it stops.



SUPPLEMENTARY MATERIAL (Role-Play):

Choose one of these situtations and role-play it with the teacher taking the part of the Togolese.

1. A PCV drives back drunk from a village one night. The volunteer can't find the road and cuts across a freshly planted field. Someone guarding the field recognizes the sound of the motorcycle and informs the volunteer the next day. What should the volunteer do?
2. A volunteer goes into the market to buy something, knocking over all of a market woman's tomatoes. What should the volunteer do?
3. The chef cir's office has not been sending a PCV all the necessary supplies. The chef cir visits the PCV on the job, criticizing the quality of the work. The PCV says: "What do you expect, when you don't send the supplies?" The PCV regrets this. What should the volunteer do?

CULTURAL NOTE

Kabiye seem to apologize in about the same kinds of situations as Americans do, but there are also differences. If you are in doubt, it is probably wise to apologize. Kabiye friends will be able to tell you what kind of behavior is appropriate, according to the circumstances.

SιNAW TƆM:

1. LSTL nɔɔyu nɔna sulum pukuι nɛ ɛcax ekpokpo kpem yɔɔ ɖoɔ naayɛ daa. Madaŋ ɛnιyɔ ɛɛnax numaw. Camιyɛ pιyɛlɛ nɛ ɛcaŋ nɔɔyu hayιm kifam daa nɛ ekpokpo ŋgu. LSTL ɛnιyɔ ɛlakax mbu lɛ wei ɛdaŋax hayιm yɔɔ ɖaŋιyu na LSTL nɛ ɛkɛdιι mbu pιlaba ɖoo daa yɔ. ξbɛ pιwɛɛ se LSTL ɛnιyɔ ɛla?

2. LSTL wobina kιyaku daa wondu natuyu yabu piyele nɛ etuzi halu nɔɔyu tumatι nɛ nanax puhuti tataa. LSTL ɛnιyɔ ɛlakι we?

3. Chef Cir tɛ tumιyɛ ɖιlaɖɛ tɛcɛlɛ LSTL tumιyɛ wondu tιŋɛ. Chef Cir woba se ɛna ɛzιma tumιyɛ ɖɔŋ yɔ. Chef Cir taa fɛι leleŋ nɛ tumιyɛ. LSTL casi se: "ξmaxzuu suwe, ɛɛkɔŋna tumιyɛ wondu kɛlɛ ɛnιnuu se mala ɛzιma." LSTL nax se ɛyusa tɔm. ξbɛ pιwɛɛ se ɛla?

TƆM KιSƆZιTƐ:

hùlǎx kùlúù	to apologize
mòngúlâŋ hùlâx mɔ̀yúsàá	I'm sorry I misbehaved
mànàá sè màwààká tɔ́m̀	I see that I've messed things up
ɖadzàà/ɖóɖòò kpáx ŋ́gbèx̀m	Sir, Ma'am, forgive me
wi̍ɖi̍ màátàsùù lábù ḿbú	I'll never do it again
mòŋgùlá hùlǎx, màndànà m̀bú pùlàbâm yɔ́	I'm sorry, I didn't know what I was doing
mànàá sè màndà ɖéw	I see that I've done wrong

ACTIVITIES:

1. Listen as your teacher reads you one of the short narratives which present a dilemma. Ask questions to make sure that you have the correct cultural interpretation of the dilemma, e.g. what is wrong here. What you think is wrong and what a Kabiye thinks is wrong may be two different things.
2. When you have understood the problem, work out a role-play with you acting as the PCV and the teacher as the offended party. Create a script for the role play and write it out on the Notes page.
3. Ask the teacher to tell you of other situations in which you would be required to apologize. Find out what apologies are needed.
4. The next time you think it is appropriate, apologize to one of your classmates for something you have said or done. An underlying premise of this exercise, of course, is that no one is entirely innocent.
5. What kind of apology do you make to someone when you can't fulfill a social obligation such as a meeting or an invitation?
6. Think of several different apologies which Gary could use with Madame Eklou in the Basic Material.
7. Ask your teacher if you say the same thing when you ask someone for help as you do when you have wronged someone. Find out what you do to get someone's attention.

NOTES

EVALUATION ACTIVITIES:

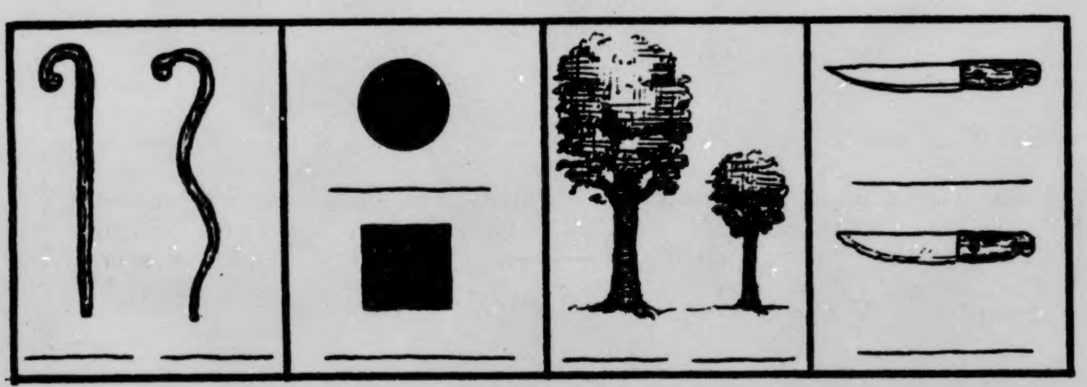
1. See if you can describe the kinds of weather you encountered on your way from your home in the States to your Peace Corps post in Togo.
2. If you are in a situation which calls for an apology in a Kabiye-speaking area, try out your knowledge of this social nicety learned in this lesson. Report reactions to your apology back to the class.
3. Give a chalk talk on the weather patterns in Togo using the illustration in this lesson.
4. Ask your teacher and another Kabiye to set up a situation in which they act out an 'offense' and an 'appropriate' apology. Does the apology seem right? Ask yourself and your teacher about its appropriateness.

Basic Material:

Supplementary Material:

WιL88 Nξ MAγZ88

DESCRIPTION AND COMPARISON



Lesson Twenty Five - Kpεlεkuυ Nεεlε nε Nanuwatυ

OBJECTIVES

Basic Material:

To use adjectives for description and comparison.

Supplementary Material:

To develop fluency in the use of comparatives.

BASIC MATERIAL (Recitation):

1. ______ (noun) is ______ (adjective).
2. ______ (adjective) ______ (noun) is ______ (location).
3. ______ (noun) is more ______ (adjective) than ______ (noun).
4. ______ (noun) is as ______ (adjective) as ______ (noun).
5. ______ (noun) and ______ (noun) are the same.

CULTURAL NOTE

Color terms in Kabiye are biyu, 'to be black, dark, dirty, somber,' kɩkpɛɖ-, 'black, dark, etc.,' hulʊmʊʊ, 'to be white, clear, pleasant,' kʊhulʊm-, 'white, etc.' sɛw, 'to be red, ripe,' kɩsɛm-, 'red, ripe.' When you want to be more specific, you say, for example: "He has a shirt like grass."

VOCABULARY:

1. old (people)
2. little
3. fast
4. soft, weak
5. hard, strong
6. dull
7. light
8. slow
9. narrow
10. old (things)
11. long, high, tall
12. new
13. short, low
14. to be crooked, curved, to bend
15. to exceed
16. square
17. round
18. sharp
19. thin
20. small, narrow
21. to be fat
22. young
23. straight (direction)
24. big
25. size
26. straight (objects)
27. to be wide
28. heavy

TƆM KAƉƐ̰ NDɞ:

1. ______ (noun) { wɛ ______ (adjective). / ______ (verbal adjective).

2. ______ (noun) ______ (adjective) wɛ ______ (location).

______ (noun) ______ (relative conjunction) ______ (verbal adjective) yo ______ (noun class prefix) wɛ ______ (location).

3. ______ (noun) kpaɗa ______ (noun) { ______ (adjective). / ______ (verbal adjective).

4. ______ (noun) wɛ { ______ (adjective) / ______ (verbal adjective) ɛzɩ ______ (noun).

5. ______ (noun) nɛ ______ (noun) wɛ ɗama yɔɔ.

TƆM KɩSƆZɩTɞ:

1. ákpàdìyú
2. cikpel-
3. ɗásám̀
4. ɗòfɩ̀
5. dóŋ̀
6. fɛ̀ɩ̀ lɔ́ŋ̀
7. fɛ́lɛ́ŋ
8. hɛ̀ɛ̀
9. hɔ́zɛ́ɛ́
10. kɩ́bɩ̀n-*
11. kɩ́ɗaŋlʋ̀
12. kɩ́fàl-*
13. kìtòbìyù
14. kòtúù
15. kpáɗʋ̀ʋ̀
16. kpàtàɩ̀
17. kùlùkùlù
18. lɔ́ŋ̀
19. ñɩ̀ɩ̀
20. nɩ̀ɩ̀
21. pàɣlʋ́ʋ̀
22. pʋ́á
23. sàà
24. sɔ́sɔ́-*
25. sɔ́sɔ́tʋ̀
26. tʋ̀ʋ̀
27. wàlʋ́ʋ̀
28. yúŋ̀

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*These adjectives require noun class markers, the others do not.

ACTIVITIES:

1. Using the frames provided in the recitation, construct appropriate short descriptive sentences about the illustration.
2. Make up sentences which compare objects in the illustration. As you hold up the illustration in front of your classmates, describe several of the illustrations.
3. Think of two or three equal comparisons you can make, using articles readily available in the classroom.
4. Pair off with another student. Ask questions about each of the illustrations, For example, "Which man is taller? Which stick is straighter?"

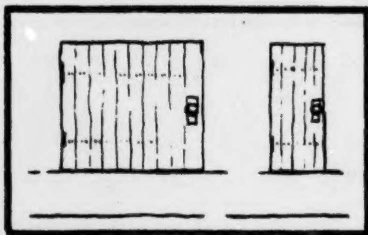
GRAMMAR NOTES

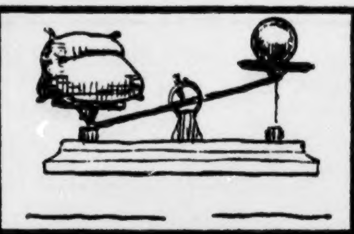
1. Unequal comparisons are usually expressed with the verb kpaɖʋʋ, 'to exceed,' as this example shows: Moŋguduyu kpaɖa ñoguduyu ɖɛw, 'My house exceeds your house beautiful,' i.e. 'My house is more beautiful than your house.' 'My house is nicer' is: Moŋguduyu kpaɖa ɖɛw. 'Which house is nicer' is: Kuduyu ŋgʋ kpaɖa ɖɛw?

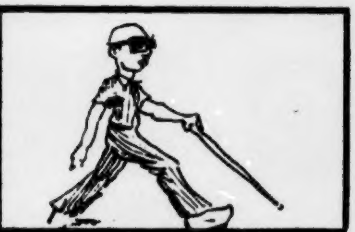
   Equal comparisons are simpler: Moŋguduyu wɛ ɖɛw ɛzɩ ñoguduyu, 'My house is beautiful like your house,' i.e. 'My house is as beautiful as your house.'

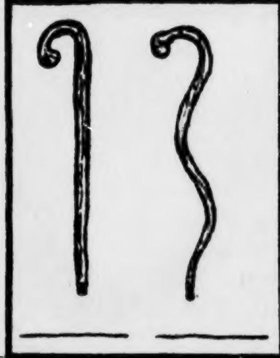
   'The same' is expressed like this: Ɖoguduyuŋ wɛ ɖama yɔɔ, 'Our houses are each other on', i.e. 'Our houses are the same.'

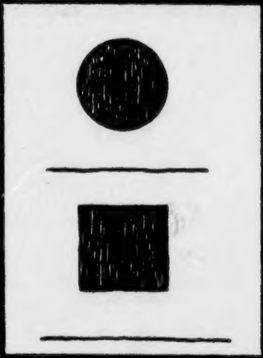
2. Many adjectives in English are verbs in Kabiye. With descriptions, these 'verbal adjectives' occur in the place of the verb in the sentence: Moŋguduyu walaa, 'My house is wide.' or in: Moŋguduyu ŋgʋ kɩwalaa yɔ kɩwɛ Lɩma, 'My wide house is in Lome. Walʋʋ is a verb. Compare this with: Moŋguduyu sɔsɔw wɛ Lɩma, 'My big house is in Lome.' Sɔsɔ- is an adjective.

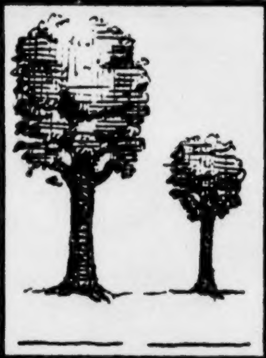


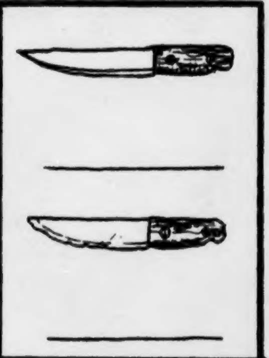


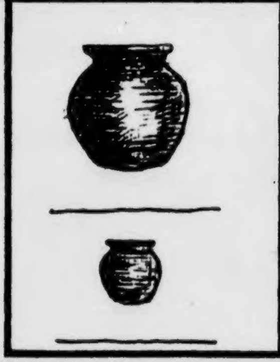


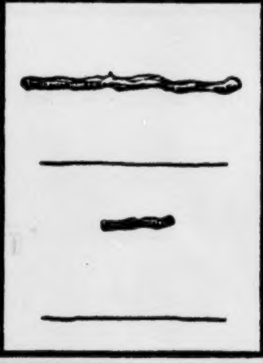


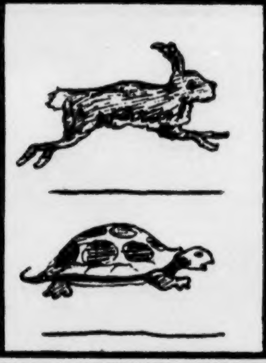


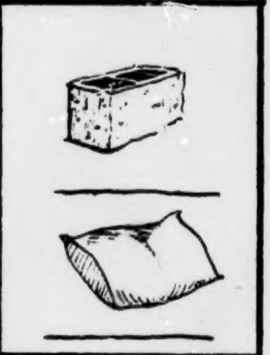


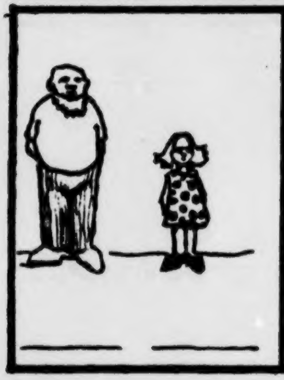


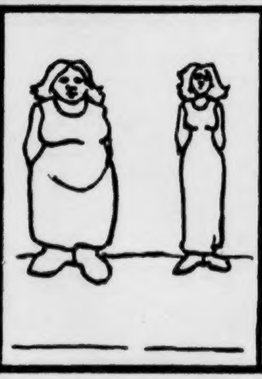


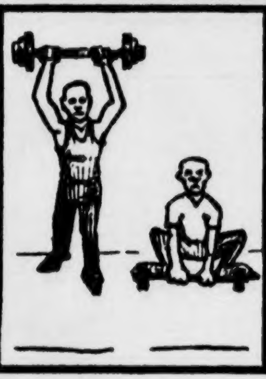


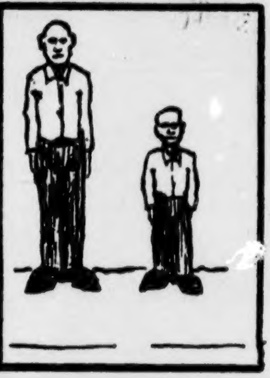












SUPPLEMENTARY MATERIAL (Mini-narratives):

1. Charlene is fatter than Nakaa. Nakaa is thinner than Toi. Is Charlene fatter than Toi?
2. D'Almeida is as rich as Analla. Analla is richer than Smith. Smith is poorer than Jones. Is Jones as rich as Analla?
3. Nakaa is 1 meter 60. Jessica is 1 meter 55. Bob is 1 meter 80. Who is the tallest? Who is Jessica taller than? Who is Nakaa shorter than?

CULTURAL NOTE

Kabiye does not have comparatives and superlatives (like 'better' and 'best') as we do in English. These are both expressed by the use of 'exceeds'. Comparing two things, Kabiye would say 'X exceeds Y in such and such a quality.' When more than two are compared, the same form is used: 'X exceeds A,B,C,D and E in such and such a quality.'

SɩNAW TƆM:

1. Charlene kpaɖa Nakaa paɣlʋʋ. Nakaa kaza Tɔɩ paɣlʋʋ. Charlene kpaɖa Tɔɩ paɣlʋʋ yaawe?

2. D'Almeida wɛna ñɩm ɖɔɖɔ ɛzɩ Analla yɔ. Analla kpaɖa Smith ñɩm. Smith kaza Jones ñɩme. Jones wɛna ñɩm ɖɔɖɔ ɛzɩ Analla yɔ yaawe?

3. Nakaa ɖaŋla mɛta 1 nɛ santɩmɛtɖnaa 60. Jessica wɛna mɛta 1 nɛ santɩmɛtɖnaa 55. Bob wɛna 1 mɛta 80. Akpaɖa ɖanlʋʋ? Jessica kpaɖa anɩ ɖaŋlʋʋ? Nakaa kpaɖa anɩ tobiyuu.

ACTIVITIES:

1. Listen while your teacher reads each of the mini-narratives. Pay close attention to the meaning. See if you can guess an answer.
2. Learn to say one of these mini-narratives. Ask one of your fellow students to answer.
3. Make up some of these problems on your own using comparatives. Tell them to the rest of the class. See if they can figure them out.
4. Substitute different adjectives in the mini-narratives.
5. Use real objects and make up mini-narratives about them. Demonstrate your mini-narrative using the real objects.

GRAMMAR NOTE

kazʋʋ, 'to be less than,' is often used in comparisons in the place of kpaɖʋʋ, 'to exceed.' 'Kɩlʋʋ, 'to exceed', is also used at times.

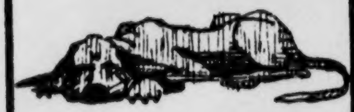
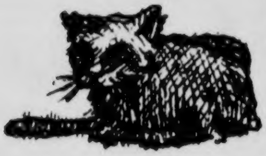
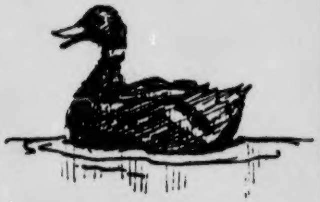
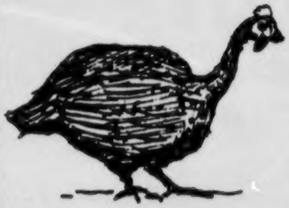
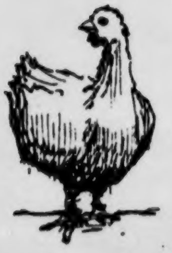
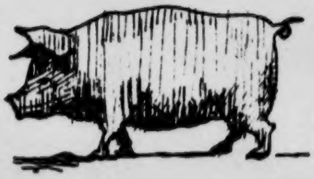
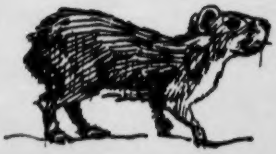
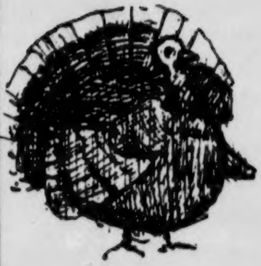
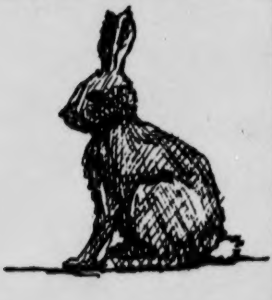
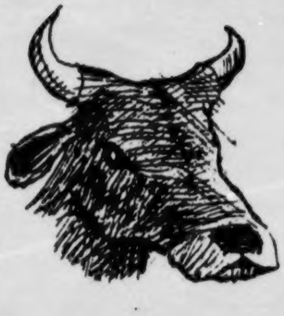
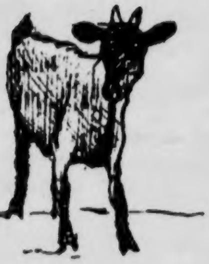
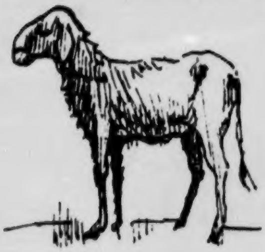
NOTES

EVALUATION ACTIVITIES:

1. Ask your teacher to make up several comparisons, framed as questions about something in the classroom. Do you understand and are you able to provide the correct answer?
2. If you can, go to a Kabiye market. Talk to the market women. Try to use comparatives. One of the best ways to do this is to use comparatives in questions, for example, "Is this yam cheaper than that yam?"
3. The next time you have a chance to compliment someone in Kabiye, try to use a comparative.
4. Look at the objectives at the beginning of this lesson and evaluate yourself below.

Basic Material:

Supplementary Material:

SPECIAL LESSON X

ANIMALS

The list below is not meant to be exhaustive, but it should give you some idea of the variety of fauna you might encounter.

1. vulture
2. camel
3. earthworm
4. spider
5. pig
6. cat
7. ram
8. louse
9. tortoise
10. naja (kind of cobra)
11. hen
12. snake
13. python
14. gorilla
15. electric fish
16. frog
17. puppy
18. dog
19. lamb
20. sheep
21. mouse
22. cock
23. chick
24. crocodile
25. chicken
26. ant
27. fern owl
28. housefly
29. snail
30. horse
31. donkey
32. hawk
33. monster
34. owl
35. partridge
36. any large carnivorous cat except the lion
37. kid
38. lion
39. agouli
40. deer
41. cow
42. calf
43. termite
44. viper
45. scorpion
46. crab
47. mosquito
48. goat
49. porcupine
50. bat
51. gecko
52. worm or larva
53. cockroach
54. guinea fowl chick
55. guinea fowl
56. ostrich
57. monkey
58. turkey
59. boar
60. he-goat
61. bee
62. roe deer
63. rat

KPƐLƐKƆƆ NDɩ HɩW

KPɩNA

1. abɛntɛ, abɛntɛnaa
2. aɖaɖaa, aɖaɖaanaa
3. adzanikaɣ, adzanikasi
4. adzaɣ, adzaɣnaa
5. afa, afanaa
6. agu, agunaa
7. akandzaw, akandzaŋ
8. asɛsɛya, asɛsɛyanaa
9. cafeɖe, cafela
10. ɖalʋ, ɖalaa
11. ɖoyuw, ɖoyuŋ
12. ɖʋm, ɖʋmaa
13. ɖuw, ɖuŋ
14. ehuye, ahuɣa
15. eninikiye, aninika
16. fetiye, fetee
17. hayiɣa, hayisi
18. haɣ, hasɩ
19. heeɣa, heeɣsi
20. hew, heŋ
21. holu, holaa
22. kalɩmaw, kalɩmaŋ
23. kalɩmaɣ, kalɩmasɩ
24. kazɛyʋ, kazɛyʋŋ
25. kelimiye, keleme
26. keyemaɣ, kayemasi
27. kɩɖɛkʋw, kɩɖɛkɩŋ
28. kɔdzɔwa, kɔdzɔsɩ
29. kɔŋgɔlɔmɩɖɛ, kɔŋgɔmɩla
30. kpaŋnʋ, kpaŋnaŋ
31. kpaŋaɣ, kpaŋasi
32. kpelɩw, kpeliŋ
33. kpemtooyaɣ, kpemtooyasi
34. kpiziw, kpiziŋ
35. leɣa, lesi
36. maayi, maayinaa
37. mbiɣa, mbisi
38. mʋʋzʋʋ, muuzuŋ
39. ñaɖɛ, ñɛya
40. nam, namiŋ
41. naw, naŋ
42. neɣye, neɣyisi
43. ŋgbam
44. pazɩyɛ, paza
45. picaka, picakasi
46. pɩcɛɛɖɛ, pɩcɛɛlɛɛ
47. pɔɖʋ, pɔtʋ
48. pʋnʋ, pʋŋ
49. samɩyɛ, sama
50. sɛmʋ, sɛmɩŋ
51. sɔlɩyɛ, sɔla
52. sonzoye, sonzowee
53. sʋnsʋmɩyɛ, sʋnsʋma
54. suua, suusi
55. suw, suŋ
56. taataa, taataanaa
57. tɩgbayʋ, tɩgbayʋŋ
58. tolotolo, tolotolonaa
59. toye, too
60. tuluw, tuluŋ
61. tʋw, tʋŋ
62. wemaɣ, wemasi
63. yuw, yuŋ

SPECIAL LESSON X

Activities:

1. Match the names of the animals with the animals in the illustration without looking at their English translations.

2. Draw some more animals and insects on this page and provide your own Kabiye labels.

3. Ask your teacher to describe each animal in Kabiye. Much of what your teacher says you will probably already know (in English). Ask questions about what you don't understand.

4. When you see animals on the street, see if you can identify them by name.

5. Concentration: On small cards draw recognizable pictures of the animals you are interested in. Make up a matching set of cards with the Kabiye names of these animals. Turn all these cards face down on a table, scramble them, and then play concentration - each player picks a card, pronounces the name of the animal aloud, and then picks one other card, trying to find the match so that he can keep the pair.

KABɩYƐMBA YƆƆ TƆM DƐƐ HUYUU

FINDING OUT MORE ABOUT THE KABIYE

Lesson Twenty Six - Kpɛlɛkʋʋ Nɛɛlɛ nɛ Loɖotʋ

OBJECTIVES

Basic Material:

To ask questions about Kabiye culture.

Supplementary Material:

To learn about Kabiye attitudes toward education.

BASIC MATERIAL (Interview):

LAND TENURE

PCV: How are you?

Farmer: Fine. How are you?

PCV: Fine. How's your family?

Farmer: Fine.

PCV: We are going to be constructing wells in the community and I would like to find out some things about land tenure here. Do you mind if I ask you a few questions?

Farmer: Sure, you're free to.

PCV: First, when a man dies, how is his land divided?

Farmer: ______________________________.

PCV: Does he give away this land before his death?

Farmer: ______________________________.

PCV: How many people does the land go to?

Farmer: ______________________________.

PCV: Which people in the family contribute to the decision?

Farmer: ______________________________.

PCV: So, thank you for the information and also for the choukoutou.

CULTURAL NOTE

The questions posed in the interview concentrate on only one aspect of Kabiye culture. You will probably never know everything there is to know about Kabiye culture. Over the span of your stay in Togo, the more you learn about your community the better adapted you will be to living there and the more comfortable you and your Togolese hosts will feel. Your knowledge of Kabiye is an important key to this mutual adaptation.

You will find more useful questions for finding out about Kabiye culture on your own in the Special Skills Handbook. See especially: Social, Cultural and Economic Investigation for Peace Corps Volunteers.

TƆM KAƉƐ NDƱ:

TƐTƱ WƐNAW NƐ TƱƉƆKƱƱ

LSTL: Nlɩwa lɛ?

Haɖʋ: Yaa, ñiŋazi ni?

LSTL: Alafia. Halaa nɛ pia wɛ mbʋ lɛ?

Haɖʋ: Alafia. Pɛwɛ mbʋ lɛ. Alafia ɖeke.

LSTL: Ɖigaahuyuu lɔkɔnaa hɔɔlʋʋ kʋnɩyɔ kudaa; piyele mandzaɣ se mana ɛzɩma tɛtʋ ɖɔkʋʋ wɛ mɩɖɛ cina yɔ. Mambɩzʋʋ mɔmbɔzɩŋ tom natʋyʋ cabɩ yaawe?

Haɖʋ: Numaw wɛɛ yem; mbɩzʋʋ mbɔzɩ.

LSTL: Kadzalaɣ lɛ ɛyʋ sɩkɩ lɛ padayʋʋ ɛtɛtʋ ɛzɩma tayʋʋ?

Haɖʋ: ______________________________.

LSTL: Ɛyʋ pɩzʋʋ ɛtayɩ ɛtɛtʋ pucɔ ɛsɩ yaawe?

Haɖʋ: __________________________________.

LSTL: Anɩ nɛ anɩ pɩwɛɛ se paɖʋ nɛsɩ tɛtʋ tayʋʋ tɔm daa?

Haɖʋ: ____________________________________.

LSTL: Nlaba lɛ, mɛnzeɣŋ tɔm ndʋ ŋheyam yɔ, nɛ sʋlʋm mbʋ ŋham yɔ tʋyɔɔ.

ACTIVITIES:

1. Practice asking the questions used in the interview with another student acting as the interviewee. As soon as you are confident with the interview questions, interview your teacher.

2. Listen carefully to your teacher's responses to the interview. Take notes and see if you can grasp the main points.

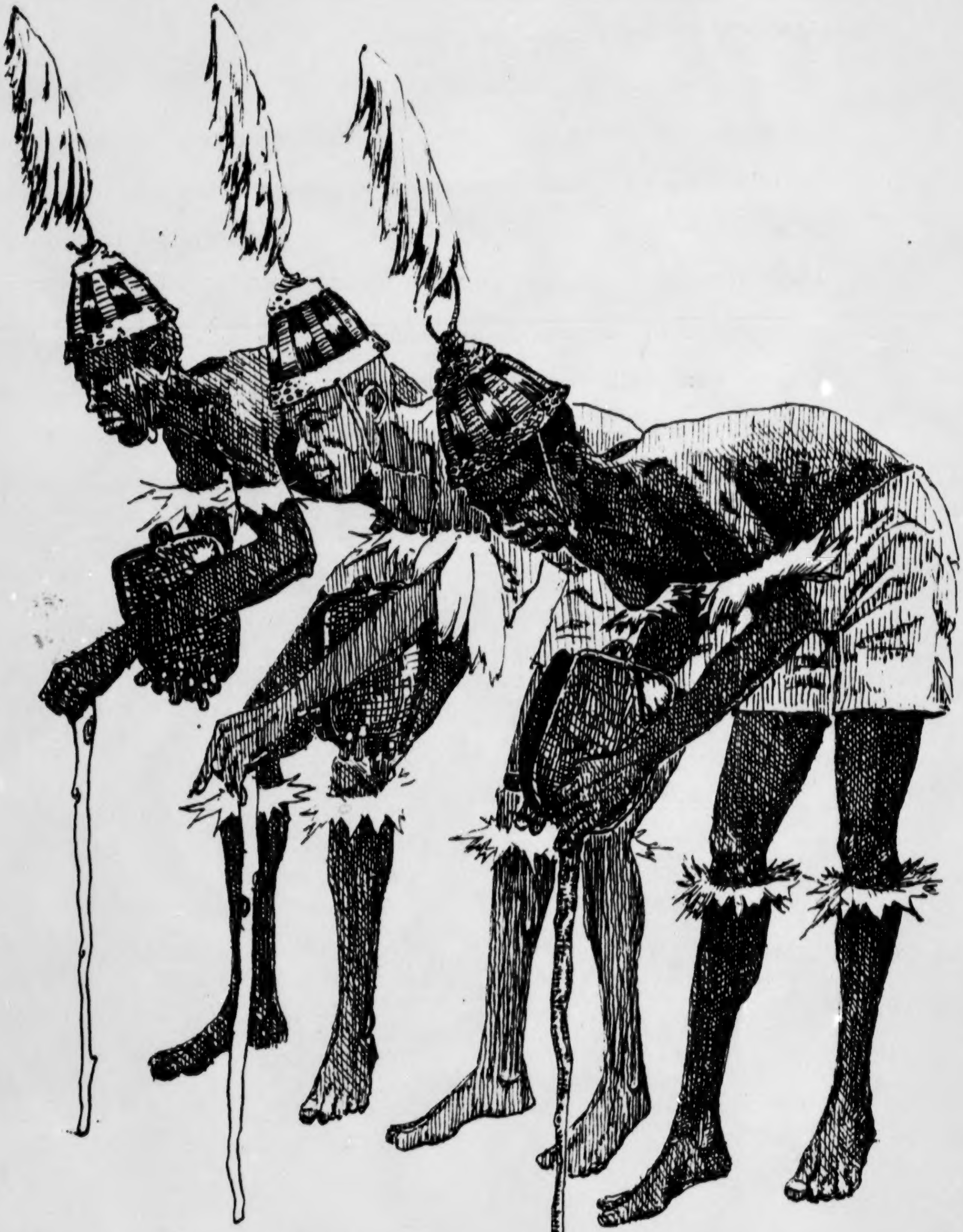
3. After you have heard the teacher respond to several interviews, switch roles and let the teacher interview you.

4. Select an area of interest about Kabiye culture from the Special Skills Handbook. Devise a series of questions in consultation with your teacher. Then interview your teacher or another teacher.

5. Write a summary paragraph about Kabiye land tenure based on the interview. Read your paragraph to the rest of the class.

GRAMMAR NOTE

Ánɩ́ nɛ̀ ánɩ́, 'who and who,' is another way of saying 'which people.' The plural of ànɩ́ is m̀bàà, 'who.' The plural of wèɩ̀, the relative pronoun 'who' (as in: ɛ̀yáá m̀bá, 'the people who') is m̀bá.



SUPPLEMENTARY MATERIAL (Narrative):

ATTITUDES ABOUT EDUCATION

To teach effectively in a school, a volunteer ought to know what the attitudes of community members are about education. Here are some of the questions to be asked: Should everyone attend primary school? Secondary school? Should boys and girls be equal with regard to education? Who should pay for education? For how long? What skills should education focus on? What should the schedule for the school year be? If a volunteer can answer these questions, then more effective education will result.

SɩNAW TƆM:

ƐYAA MAƔZɩM NƐ PALAKASɩ WɩLƲƲ NƐ KPƐLƐKƲƲ TƆM YƆƆ

Pucɔ nɛ wɩlʋʋ tumɩyɛ ɖɔ ɖɛw sukuli nakʋyʋ daa lɛ, pɩwɛɛ se LSTL ɛtɩlɩ mbʋ hɔɔlʋʋ ŋgʋ kʋdaamba maɣzʋʋ, nɛ mbʋ palakɩ wɩlʋʋ nɛ tɩlʋʋ pɔyɔɔ. Tɔm ndʋ pɩwɛɛ se pɔbɔzɩ yɔ tʋdaa kɔyɔ: Pɩwɛɛ se ɛyaa tɩŋɛ ela sukuli cikpelu yaawe? Hɛkʋdaa sukuli yaawe? Pɩwɛɛ se abalʋ pia nɛ halʋ pia ɛkpɛndɩ nɛ pɛwɛɛ kɩmaŋ wɩlʋʋ nɛ tɩlʋʋ tɔm daa yaawe? Anɩ pɩwɛɛ se pʋdʋ ɛhɛyɩ wɩlʋʋ nɛ kpɛlɛkʋʋ yɔɔ kɩmɩyɛ? Pɩsɩna alawatʋ ndʋ? Lɛɣtʋ ndʋ pɩwɛɛ se pawɩlɩ pia? Maɣzɩm mbʋ pɩmʋnaa se paɖʋ sukuli pinaɣ daa? LSTL ɛbɩzaa nɛ ecosi pɔzʋʋ tʋnɩyɔ kɔyɔ, ɖɩnɛ lɛ wɩlʋʋ nɛ tɩlʋʋ kɩbambʋ kɔŋ hɔɔlʋʋ ŋgʋ kɩdaa sukuli daa.

ACTIVITIES:

1. Listen while your teacher reads the narrative and be sure you understand all of it. If, after several readings, you do not, ask questions about words, phrases or expressions you don't understand.

2. Add several more questions about education to the narrative.

3. Learn the narrative. See if you can give the gist of the narrative to your teacher or a classmate without actually memorizing it.

4. Write out an introduction and an ending to an interview. Sandwich some of the questions about education in between. Interview your teacher about education.

5. Have each of your Characters in Search of an Author respond to questions about education. Reminder: since they are different people with different personalities, they will have different opinions.

NOTES

EVALUATION ACTIVITIES:

1. Can you now go out and converse with Kabiye about different aspects of their culture? What are your weaknesses? Strengths? You should now know enough Kabiye to resolve these weaknesses without recourse to another language.
2. Ask a Kabiye friend about land tenure or education. Do you understand your friend's answers?
3. The next time you make a new Kabiye acquaintance, ask yourself how well you understand him or her. New people will have their own linguistic idiosyncrasies.
4. Evaluate yourself in terms of the objectives of this lesson in the spaces provided below.
5. Review this unit. Begin by looking over the next four pages.
6. Now that you have finished the Communication and Culture Handbook, write a letter (in English) to the author and/or editor suggesting areas of improvement for the handbook.

Basic Material:

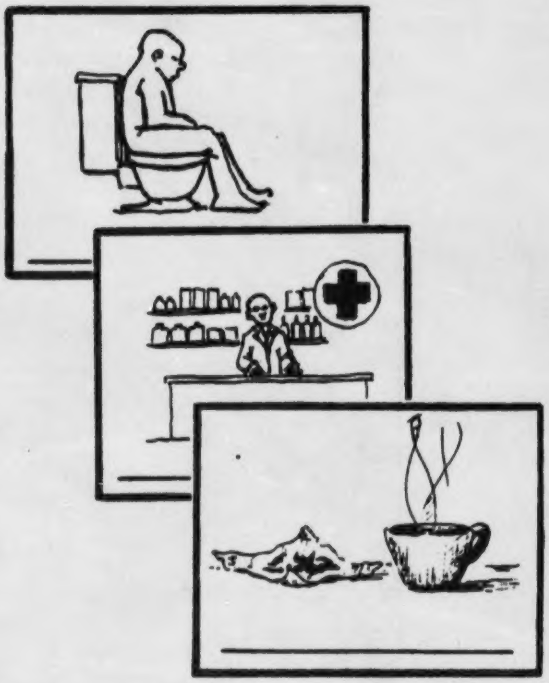
Supplementary Material:

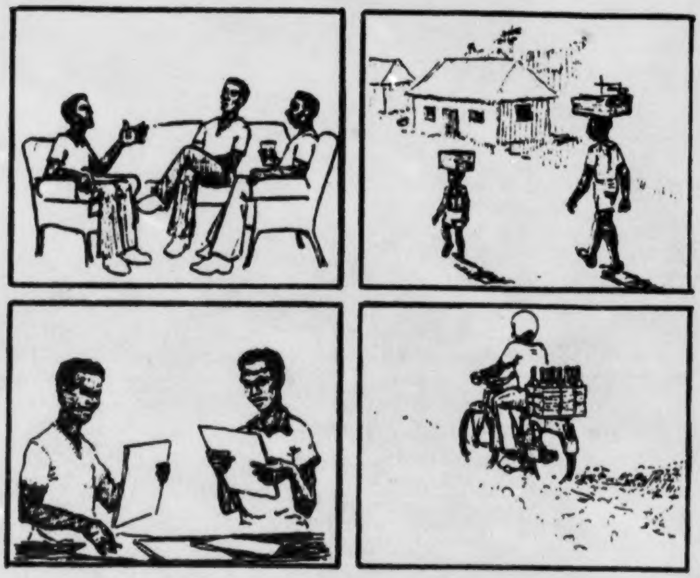
REVIEW

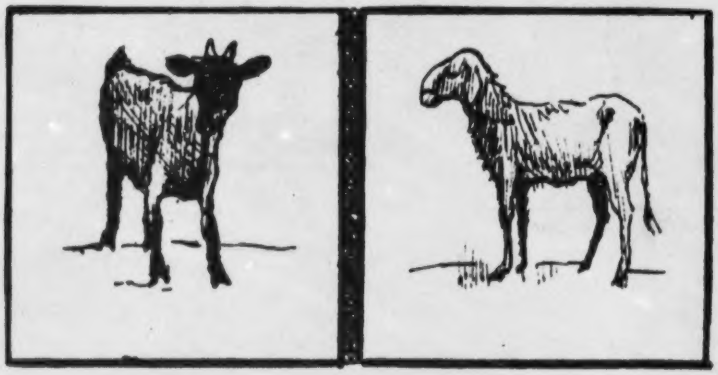
There are 10 lessons and 4 Special Lessons in this final unit. If you haven't done all these lessons (both Basic and Supplementary materials) this would be a good opportunity to finish up the unit. If there isn't time enough to do everything, be sure that you have learned the material for self-study when you are at your site.

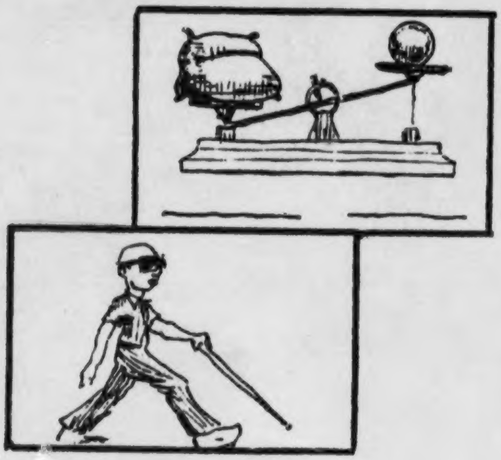
As a first review step, look over all the objectives and check off the one's you're not sure of. Compare notes with your classmates and review those that you all feel unsure about.

As a second review step, look over all the illustrations in this unit. Can you say a few sentences about each illustration?

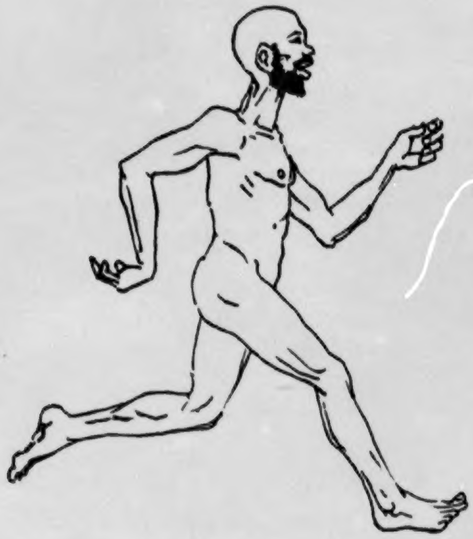


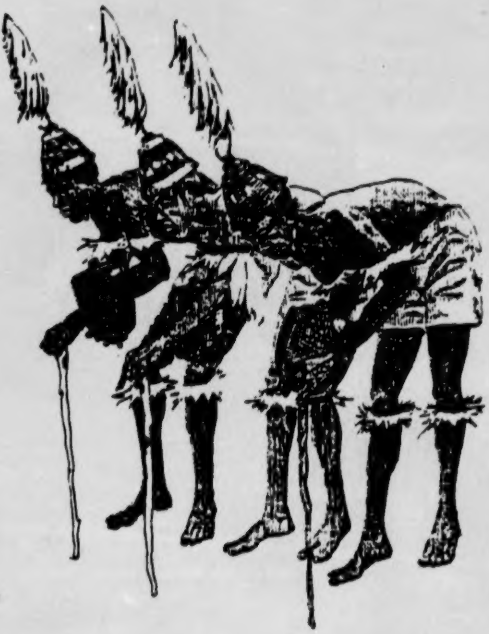


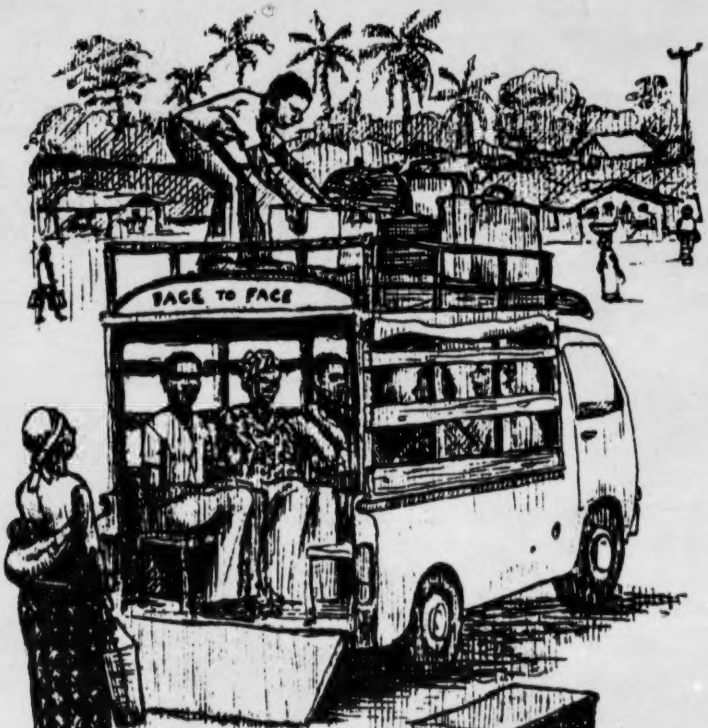


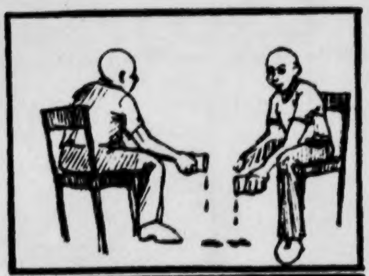


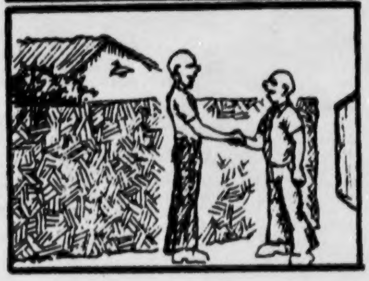
REVIEW

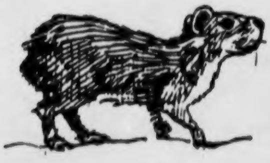




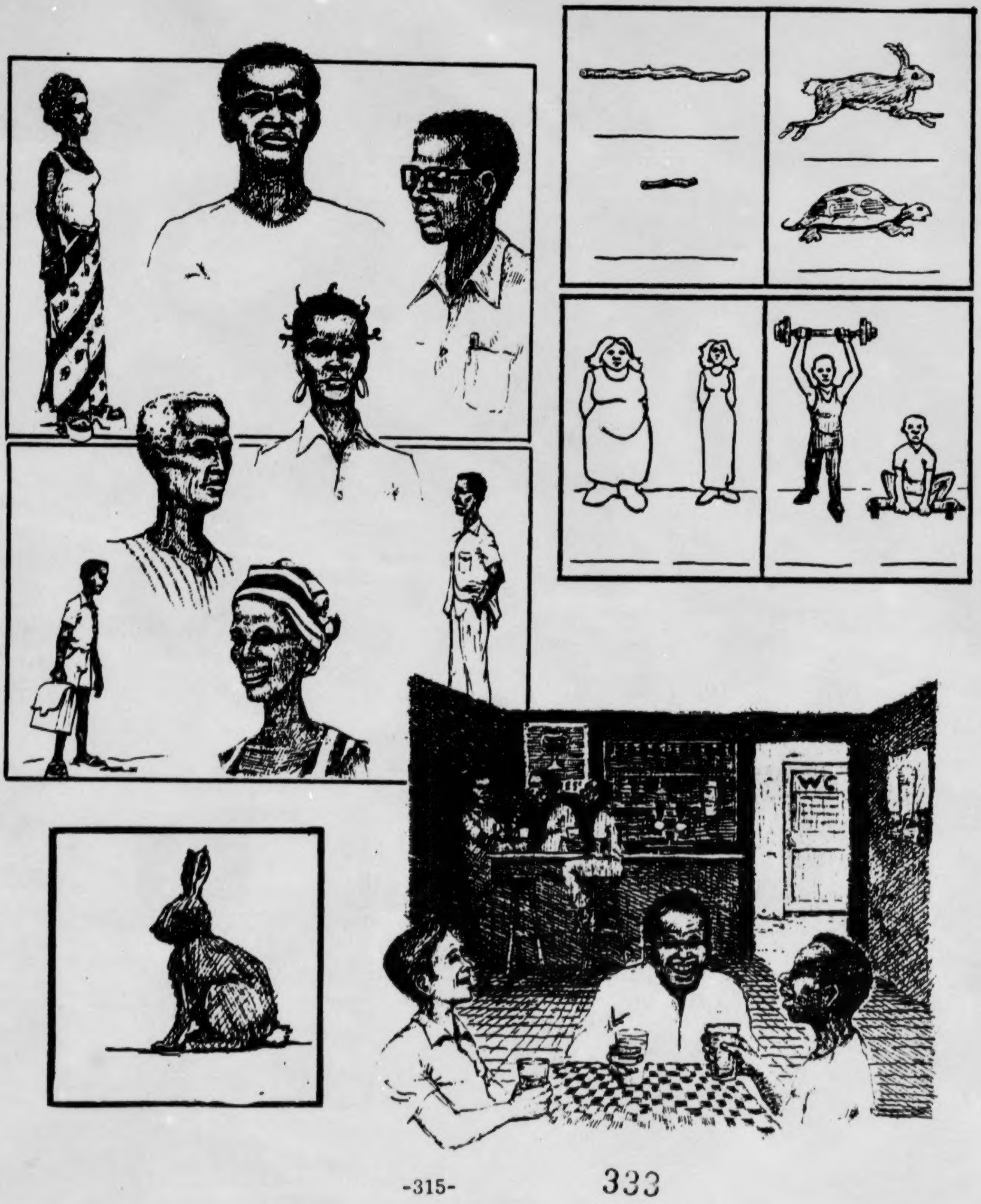

FACE TO FACE



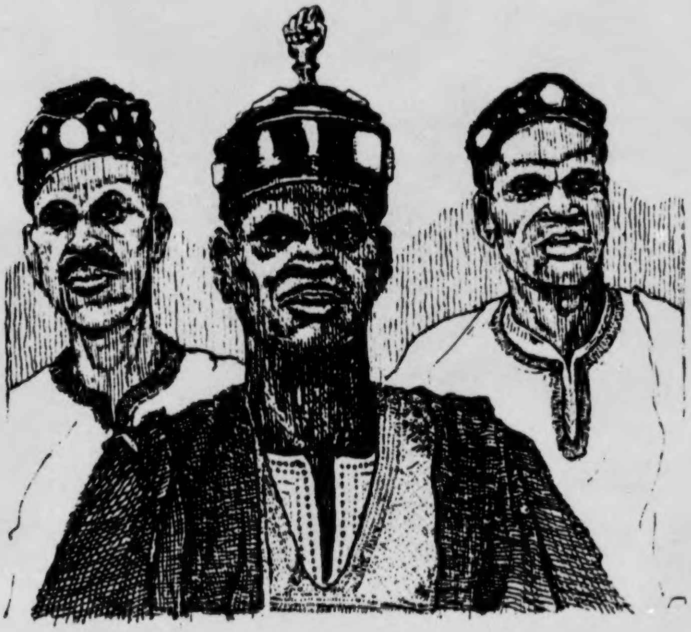


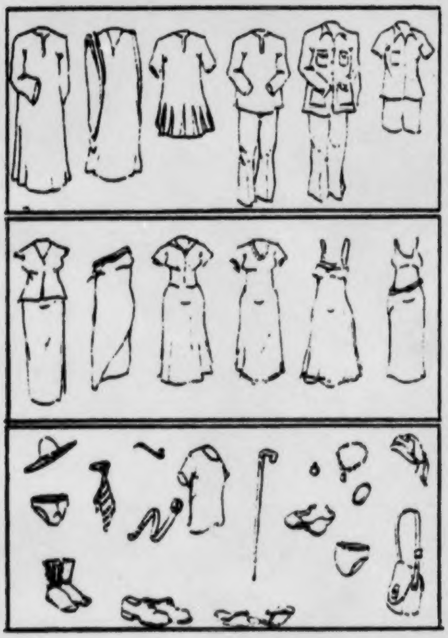


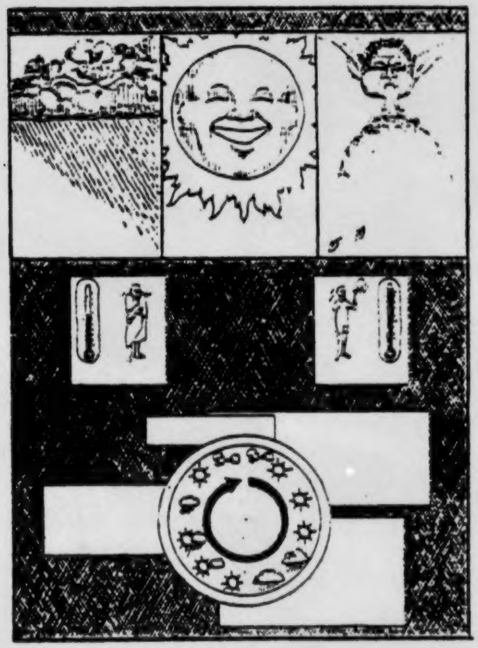
REVIEW



REVIEW







REVIEW WORKSHEETS

ENGLISH-KABIYE

Glossary

A

able, (to be) - pɩ̄zʊ̄́ʊ̄
about - ɛ̀zɩ́
above - ɛ̀sɔ́dáá
accept (v.) - tìsúù
account - àkɔ́ntà
across - tɛ̀zúù
act - làkásì
action - làkásɩ̄
add (v.) - sɔ́zʊ̀̄ʊ̀, tàsʊ̄́ʊ̀
admit (v.) - tìsúù
advance - kàdzàlàɣ lídìyé
affair - tɔ́m̀, tɔ́m̀náà
afraid (to be) - sɔ̄̀ŋdʊ̀ séwù
after - wàyɩ́
afternoon - wɩ́sɩ̄ dàá
again - tàsɩ̄, ɖààɩ̄nɩ̄, tàsʊ̄́ʊ̀
against (to be) - wáyɩ́ lɩ́wʊ́
age - wáɣsɩ̄, pɩ́nzɩ̄
agree (v.) - tìsúù
air - hèèlím
airplane - ɛ̀sɔ́dáá lɔ̀ɔ̀ɖɩ́yɛ̀
all - tɩ́ŋɛ̀, pɩ̀tɩ́ŋɛ̀, kpèkpé
allow (v.) - nʊ́máw háwʊ̀, nʊ́maw yɛ́bʊ̀
all right - mààhʊ̆, pɩ̀wɛ̀ ɖéw, tè

almost - tùyúù, ñɩ́ɩ́ fɛ́ɩ́
alone - ɖèké
already - tɛ̀má tɛ́m̀
also - ɖɔ̀ɖɔ̀
always - tám, tám tám
America - Àmèríkà
American - Àmérìkàtù, Àmérìkàḿbà
among - hɛ̀kʊ́ dáá
ancient - càànàẃ
and - nɛ̀
anger - páná
animal - kpɩ́nɛ̀, kpɩ̀ná
annoy (v.) - wɩ̀zʊ̄́ʊ̀
another - lɛ́ɛ́-
arm - tɔ́w
army - àɖmé
arrow - tɔ́ẁ, tɔ́ŋ̄
art - cánʊ̀ʊ̄
ash - tɔ̀lɔ̀má
ask (v.) - sʊ̀lʊ̀mʊ́ʊ̀
ask a favor (v.) - tɛ́ɣʊ̀ʊ̀
answer (v.) - cósùù
answer (v.) (inferior to superior) - kɛ̀lɛ́nzʊ̀ʊ̀
any - nàɖɩ́yɛ̀
anybody - nɔ̀ɔ́yʊ̀

any day - pááɖóyè

anything - páà èbè, páà bèbè, nàtʋ́yʋ̀

appear (v.) - názʋ̀ʋ̀

April - Đómáɣ, Názá fènàɣ

arbiter - tɔ́m̀ ɖɛ̀zɩ̀yʋ́

arbitrate (v.) - ɖɛ́zʋ̀ʋ̀

around - cɔ́wʋ́

arrest - kpáwʋ̀

arrive (v.) - tàlʋ́ʋ̀

artery - tòmíyè, tòmá

article - wónú, wóndù

as - ɛ̀zɩ́

ask (v.) - pɔ̀zʋ́ʋ̀

aspirin - àspìrín

assistant - sɩ́nʋ̀yʋ̀, sɩ́nɩ̀yàà

at - dɛ́

at all - pɩlɩ́

August - Lʋ̀tɔ̀zɔ̀ fènăɣ

B

baby - pʋ́á

back - sìɣ́yè

bad - pɩ̀fɛ́ɩ́ ɖéw

bag - kpɔ̀ndɔ̀yʋ̀

baggage - wóndu, wondunáà

ball - bàlóŋ̀, bòḿbù

bandage - kpɩ́tàẁ, kpɩ́táŋ̀

bank - báŋkɩ̀

baobab - tèlúẁ

barber - ñɔ́sɩ̀ hʋ̀myʋ́

bark (v.) - kpèzúù

basket - ɖɔ̀kʋ́, ɖɔ̀kʋ́ŋ̀

basket (chicken) - ɛ̀hʋ́yɛ̀

basket (storage) - ɖàkúɖè, ɖàkúlá

Bassari language - Básɛ̀yɛ̀ tɔ́m̀

bathe (v.) - sɔ́wʋ̀

bathing suit - còkòdò

bathroom - lɩ́m̀ ɖɩsɔ́yɛ̀

battery (car) - bàtéɖí

battery (flashlight) - tɔɖs pɛ́ɛ̀,
tɔɖs pɩ́yɛ̀

be (v.) - kɛ́wʋ̀

be in the process of - ɖɩ̆ɣnàʋ

beach - tèŋgú nɔ́ɣ

beak - ǹdzʋ́wɛ̀

beans - sóná

beat (v.) - mábʋ̀

because - mbʋ́pʋ̀yɔɔ́ yɔ́, pʋ̀dɔ̀bʋ̆ sè

become (v.) - pɩ̀sʋ́ʋ̀

become serious (v.) - ɛ̀sá ñɩ́ŋʋ̀ʋ̀

bed - ǹdèné, káɖʋ́

bed (mat) - ñálʋ̀ʋ̀, ñálɩ́ŋ̀

bedroom - ɖàŋ̄, ɖàmɩ́ŋ

bedwetter - hɩ̀m̀ hɩ̀ɣyʋ̀

bee - tʋ́ẁ, tʋ́ŋ̀

beer - bíyà, ànàsáyɩ́ sʋ̀lʋ́m

before - pʋ́cɔ́

befriend a girl (v.) - ɖánʋ̀ʋ̀

beg (v.) - hùlàɣ́ kùlúù

begin (v.) - pàzʋ́ʋ̀

behind - pɩ̀wàyɩ́, wáyɩ́

be behind time (v.) - kpɛ̀dɛ̀ɛ̀

believe (v.) - tìsúù

below - pɩ̀dɛ̀ɛ́

belt - tám̀báɖɛ̀

bend (v.) - kòtúù

benefit (v.) - wàzʋ́ʋ̀, kɛ̀zɛ̀wà

beneficial - wàzàɣ́, wàzásɩ̀

bereaved (people) - sɩ́mtɩ̀náà

beside - pɩ̀cɔ́lɔ̀

best - kpáɖà ɖéw, kɩ̀lɩ̀sà ɖéw

better - wèèwéè

between - hɛ̀kʊ́

beverage - sʊ̀lʊ́m

beyond - pɩ̀wàyɩ́

bicycle - cɛ̀cɛ́, cɛ̀cɛ́nâ

big - sɔ́sɔ́

bill - àkɔ́ntá

bird - sùmàɣ́, sùmásì

birthday - lʊ̀lʊ́ʊ̀ kààkʊ̀, lʊ̀lʊ́ʊ̀ wìyé

bite (v.) - ñàsʊ́ʊ̀

black - kɩ́kpɛ̀d-

blackboard - tàblô

blacksmith - kólú, kóláà

blanket - kùntú

bless (v.) - wàzʊ́ʊ̀

blessing - wàzàɣ́, wàzásɩ̀

blood - càlɩ́m

body - tɔ́nʊ́, tòmnàɣ́

boil (v.) - wàsʊ́ʊ̀

bone - mɔ̀ɔ́yɛ̀, mɔ̀ɔ̀

bone of contention - yòzúù

book - tákàyàɣ́, tákáyísì

bore (v.) - nʊ̀yʊ́ʊ̀

born (to be) (v.) - lʊ̀lʊ́ʊ̀

borrow (v.) - kɩ̀ndʊ́ʊ̀

boss - ñʊ́wdʊ́ʊ, ñʊ́ŋdɩ̀náà, sɔ́sɔ́, sɔ́sáà

both - pànàálɛ̀

bottle - kpálábá, kpalabanáà

box - kòózàɣ́, kòózásì, aɖákàɣ́, aɖákásɩ̀

boy - abàlʊ̀ pʊ̀á, àbàlʊ́ pɩ́a

brassière - hɩ̀lá tókò

bread - kpɔ́nʊ́

break (v.) - yɔ̀kʊ́ʊ̀, pɛ̀lʊ́ʊ̀

breast - hɩ́ɖɛ̀, hɩ̀lá

brew choukoutou (v.) - pʊ́wʊ́

bright - kpáyɩ́kpáyɩ́

bring (v.) - kɔ́nàẁ

broth - yóm̀

brother (elder) - ɖàlʊ́, ɖàlʊ́náà

brother-in-law - álɛ́yɩ̀, alɛ́yɩ́nâ

brown - yʊ̀lʊ̀bɛ̀ɛ̀

brush - bɖɔ́sɩ̀

bucket - tɔ̀ká, tɔ̀kásɩ̀

build (v.) - máwʊ̀

building - kùdúyú, kùdúyúŋ̀

bundle - hɔ̀ɔ́yɛ̀, hɔ̀ɔ̂

burn (v.) - sɔ́bʊ̀, ñàɣzʊ́ʊ̀, ñàɣ́wʊ̀

bury (v.) - pím̀

bury (a corpse) (v.) - hɩ́zʊ̀ʊ̀

bus - bɔ́sʊ̀

business - tʋ̀mɩ́yɛ̀, tʋ̀má

busy (to be) - ɛ̀sá sɛ̀wų, ɖɔ́kɩ́nàw

but - pɩtɛ́ lɛ́, pɩ́kázɩ̀

button - bʋ̀tɔ́ŋ, bʋ̀tɔ́ŋnáà

buy (v.) - cɛ́bʋ̀, yábʋ̀

by - cɔ́lɔ̀

C

cadaver - sɩ́ɖʊ̀, sɩ́ɖàà

cake - kákáyáɣ̀, kákáyɩ́sɩ̀

calabash - èhíwà, èhísì

calf - nèɣɣé

call (v.) - yáwʊ́

camel - aɖàɖàà

camera - fótò

camp (for soldiers) - pɩ̀lɩ̀ẃ

can - kàànʊ̀

can (kerosene) - kɔ̀ŋkɔ̀ŋ

can (milk) - kɔ́ŋkɔ́ŋ

cancel - hɩ́zʊ̀ʊ̀

canoe - kpɩ́yʊ́

can opener - kɔ́ŋkɔ́ŋ tʊ́lʊ́yʊ̀

car - lɔ̀ɔ̀ɖɩ́yɛ̀ cíkpèɖè

care (v.) - yɔ́ɔ́ cɔ́nàw

careful - tɩ̀yɔ̀ɔ́ cɔ́nàw

carnivore - tɔ́ɔ́yʊ́ʊ̀, tɔ́ɔ́yʊ́ŋ̀

carpenter - káfíndà, káfíndánáà

carpet - tátàá pɩ̀sàẃ, tátàá pɩ́saŋ

carry (v.) - sɩ̀ɣ̀lʊ̀ʊ̀

carry on the head (v.) - sʊ̀ʊ́lʊ̀ʊ̀

carver - sáɣɣʊ́, sáɣɣáà

case - tɔ́m̀, tɔ́m̀náà

cash - lídìyé

cassette - kàsɛ́t

cat - àgú, àgùnáà

catch - kpáwʊ̀

cattle, egret - adzalɩ́kòkò

cement - sòḿtù

cemetery - pìláŋ yɔ̀ɔ́, ɛ̀yáà ɖìbìnɖé

center - sántɖɩ̀, hɛ́kʊ́

century - pɩ́nzɩ̀ mɩ́nʊ́

centimeter - sàntɩ̀mɛ́tɖ

ceremony - sɔ́nzɩ̀

certain - kɩ́bám̀, tɔ́m síŋŋ, tòvònúm

champion - wáɖʊ́, wáɖáà

chalk - kíɖɛ̂

chain - kpásì

chair - kpèlàɣ́, kpèlásì,
kpèŋgbèlàɣ́, kpèŋgbèlásì

chance - nʊ́máw, nʊ́máŋ

cheese - wàákàsɩ̀

chief - wíyàẁ, awíyà

chieftaincy - kìwítù

chick - kàlɩ́máɣ, kàlɩ́másì

chicken - kèlímíyé, kèlémé

child - pʊ́á, pɩ́à

choose (v.) - lɩ̀zʊ́ʊ̀

choukoutou - sʊ̀lʊ́m

choukoutou calabash - cáɖáɣ, cáɖásɩ̀

church - cɔ́ɔ́cɩ̀
church (building) - cɔ́ɔ́cɩ̀ kùdúyú, èsɔ́kùdúyù
church service - mɩ́sà
circle - kùlùkùlù
circumcize - pɛ̀lʋ́ʋ̀
citizen - èdzàɖɛ́dʋ́, ɛ̀dzaɖɛ́mbà
city - tɛ́tʋ̀ sɔ́sɔ́tʋ̀
class - ɖăŋ kʋ́ɖʋ́mʋ̀ dàá
classroom - sùkúlì ɖàŋ́
clean - cɩɖɩ́cɩɖɩ́
clear - kélékélé, kpɩ̀lɩ́ŋgbɩ̀lɩ́
clerk - káɖíkà, káɖɩ́sɩ̀
climb (v.) - kpáwʋ̀
clock - wácɩ̀ sɔ́sɔ́ẁ
close (v.) - tɔ́wʋ̀, ɖɩ̀ɣ́wʋ̀
cloth - pɩsàẃ, pɩsáŋ̀
cloth (traditional) - sátá
cloth (band of) - kpɩ̀tàw, kpɩ̀táŋ̀
clothes (for men) - tókònáà
clothes (for women) - pɩsáŋ̀
cloud - ɛ̀sɔ́mɩ́ndʋ̀, ɛ̀sɔ́mɩ́ndʋ̀
coat - kótù
cobra - ɖálʋ́, ɖáláà
coconut palm - ànàsáyɩ́ kpàkpáyɛ̀
cock - kàlɩ́máẃ, kàlɩ́máŋ̀

cockroach - sʋ̀ŋsʋ́mɩyɛ̀
coffee - kɔ́fɩ̀
coin - bɔ̀yɔ̀ɔ́, bɔ̀yɩ́sɩ̀, cɩ̀tɔ́ŋ̀
college - sùkúlí sɔ́sɔ́ẁ
cold - nìŋkàɣ
color - wɛ́tʋ̀
comb - sáɣtàɣ́, sáɣtásɩ̀
comb (v.) - sèɣtúù
come (v.) - kɔ́m̀
come from (v.) - línàʋ̀
come out (v.) - lɩ́wʋ́
come together (v.) - kpèèlúù
comfortable - ɖéw
commerce - tádɩ́yɛ́
common (to be) (v.) - tɔ̀yʋ́ʋ̀
company - ŋ̀gbɛ̀yɛ̀
complain to (v.) - wínàw
complete (v.) - tɛ̀zʋ́ʋ̀
complication - ñáɖʋ́ʋ́
consult a fetish (v.) - tɩ́yʋ̀ʋ̀
cook (v.) - tɩ̀zʋ́ʋ̀
cook soup (v.) - hìlúù
cool - nìɣdúù, nìŋkàɣ sɩ́ɖɩ́sɩ́ɖɩ́
copulate (v.) - yàlʋ́ʋ̀
copy (v.) - máwʋ̀

condition - wɛ́tʋ̀

contain (v.) - mʋ́wʋ̀, tɔ̀ɔ́wʋ̀

continue (v.) - pɩ̀yɔ̀ɔ́ wóbù

control (v.) - kàndʋ́ʋ̀, ñàzʋ́ʋ̀

conversation - fàwɩ́yɛ̀

corner - kʋ̀lɔ̀mʋ̌, kʋ̀lɔ̀mʋ́ŋ

corpse - sɩ́ɖʋ̀, sɩ́ɖáà

cost (v.) - lídìyé mʋ́wʋ̀

Cotokoli - Tèm̀

cough (v.) - kpèzúù

count - kàlʋ́ʋ̀

country - ɛ̀dzàɖɛ́, tɛ́tʋ̀, tɛ́tʋ̀náà

course - nʋ́máẁ, nʋ́máŋ

court - tɔ́m̀ ɖɩ̀hʋ̀yɛ́

cousin - ɖɛ́dʋ́, ɖɛ́dɩ́náà

cover (v.) - hùúzùù

cover - sùlùú, sùlúŋ̀

cow - náẁ, náŋ̀

co-wife - yʋ́nɖɔ́ŋ, yʋ́nɖɔ́mà

crave (v.) - lésùù

crawl - kàlʋ́ʋ̀

cross (v.) - tɛ̀zʋ́ʋ̀, lɛ̀dʋ́ʋ̀

crowd - kɩ̀gbɛlɛ́ŋ

cry (v.) - wìlúù

cup - kɔ́pʋ̀

currency - lídìyé

customer - yáɖʋ́, yáɖáà

cut - héŋ

cut (v.) - sɛ̀tʋ́ʋ̀

cut (bamboo) - cɛ́bʋ̀

cut down (v.) - kèɖúù

cut into pieces (v.) - kɛ́tʋ̀ʋ̀

cut something in a bunch - cɛ́bʋ̀

cut thatch (v.) - kʋ́m̀

D

dance - páyɛ̀
dare (to say) (v.) - kpèzúù
dark - cɩ́kpɛ́ndʋ́
date - wíyè
daughter - pɛ̀lɔ́
daughter-in-law - wólú, wólúnáà
dawn - tɛ́bɩ́yɛ́
day - kààkʋ̀
day after tomorrow - céé nɛ́ kífé
day after tomorrow, future - céé wàyí
day before yesterday - ɖèɖè wàyí
dead - sɩ́ɖʋ́, sɩ́ɖáà
death - sɩ́m̀
decide (v.) - màɣzʋ́ʋ̀
deceive (v.) - cɛ́zʋ̀ʋ̀
December - Sáŋáyɩ́ŋ
decorate (v.) - sàndʋ́ʋ̀
deep - cùkáŋ
deep (to be) - cùkây wɛ̀wʋ́
defecate (v.) - nɩ́wʋ́
delay (v.) - làɣzʋ́ʋ̀
dentist - kèlá, kɔ́yɛ̀ làɖʋ́
deny (v.) - kpɛ́zʋ̀ʋ̀
deodorant - sɔ̀zʋ́ŋ num
depth - cùkáŋ

descend (v.) - tíbù
desire - sɔ̀ɔ̀lɩ́m
desk - pìpítɖ
dessicate (v.) - sɔ́wʋ́
dew (v.) - ɖólúù
diarrhea - kàhʋ́yɔ̀
diarrhea (to have) - hʋ̀yʋ́ʋ̀
die (v.) - sɩ́bʋ̀
different - ndɩ̀ndɩ̀
difficult - ɖóŋ
difficult (it is) - pɩ̀wɛ̀ ɖóŋ
difficult, hard - káɖɛ̀
dig (v.) - hùyúù
dining room - tɔ́ɔ́náɣ̀ ɖɩdɔ̀ɔ̀yɛ́
dinner - wɩ́sɩ̀ dàá tɔ́ɔ́nàɣ́
direct - sàà
dirty - kʋ̀zɔ̀ɔ́tʋ̀, asúlúmá
disclose (v.) - kùlúù
discover (v.) - náwʋ̀, kùlúù
dish - ñànàɣ́, ñánzɩ̀
displace (v.) - túzùù
dissect (v.) - yásʋ̀ʋ̀
dissolve (v.) - yɔ̀lʋ́ʋ̀
distance - pòlúŋ
distribute from a pot (v.) - cɛ́bʋ̀
district - máálíkà
disturb water - cʋ̀ʋ́dʋ̀ʋ̀

divine (v.) - bàzʊ́ʊ̀

diviner (death) - bàzɩ̀yʊ́

divorce (v.) - kìzúù

divorce (v.) (woman from man) - kʊ̀lʊ́ʊ̀

do (v.) - lábʊ̀

doctor - ɖɔ́kɔ́tʊ̀, kɔ́yɛ̀ làɖʊ́, kɔ́yɛ̀ làɖáà, fɛ́ɖʊ́, fɛ́ɖáà

dog - háɣ̀, hásɩ̀

dollar - dɔ́là

donkey - kpáŋàɣ

door - múlúkú, múlúkúŋ̀, pɔ̀ɔ̀yʊ̀ʊ́, pɔ̀ɔ̀yʊŋ

double - nàálɛ̀, àgbàkà, nàbʊ́lɛ̀ dàá

doughnut - kákáyáɣ, kákáyɩ́sɩ̀

dove - hàlíkùkù, hàlíkùkùnáà

down - hàdɛ̀

draw (v.) - máwʊ̀

dream (v.) - ɖòzúù

dream - ɖòzìyé, ɖòzá

dress - mànɖám̀ tókò, hàláà tókò

drink (v.) - ñɔ́wʊ́

drive (v.) - sáwʊ́

drop (v.) - pɛ́ɖʊ̀ʊ̀

drummer - sômàɖú, sômàɖáà

dry - wɩ̀lɩ́ŋ̀

dry season - lʊ̀ŋɩ̀yɛ́

dull (to be) - àwɛ̀ɛ̀kʊ̀ʊ́

during - àlàwátʊ̀ ǹdʊ́

dust - mʊ́zʊ̀ʊ́

duty - tʊ̀mɩ́yɛ̀, tʊ̀má

duck - kpákpàfɩ̌, kpákpàfɩ̌náà

E

each - páà wèí

ear - nàŋgbàŋ́

early - lɔ́ŋ́

earth - ɛ̀dzàɖɛ́, tɛ́tʊ̀

east - wɩ́sɩ ɖɩ̀lɩ̀yɛ́

easy - pɩ̀fɛ́ɩ́ ɖóŋ

eat (v.) - tɔ̀ɔ́wʊ̀

eat (candy, fruit) - mʊ́wʊ́

eat fruit (like mango) - mʊ̀zʊ́ʊ̀

eat (yams) - ñàsʊ́ʊ̀

edge - nɔ́ɣ yɔ̀ɔ̀

effort - kòŋkáɖí

egg - yáɖɛ̀, yàlá

eight - lʊ̀tɔ̀zɔ̀

either - yàà

electric - ládɖɩ̀kì

else - nɔ̀ɔ́yʊ̀ yém

end - tɩ̀nâ

enemy - kòyíndú, kòyíndúnáà

engine - mɔ̀tɛ́ɖ

engineer - lɛ̀ɛ̀sɩ̀nɖʊ́, lɛ̀ɛ̀sɩ̀nɖáà

enjoy (v.) - lèléŋ nɩ̀wʊ́

enough - pɩ̀màɣ́

enter (v.) - sʊ̀ʊ̀

entire - mám̀

eraser - hɩ́zɩ̀yʊ̀

even - páà

evening - ɖánáɣ, ɖánásɩ̀

everything - pɩ̀tɩ́ŋɛ̀

Ewe language - Àhʊ̀ná tɔ́m̀

excuse me - káfáɖà

exist (v.) - wɛ́wʊ́

expect (v.) - tàmáɣ̀

expensive - cààɖá

explain (v.) - pɩ̀dàá lɩ́zʊ́ʊ̀

extensively - sɔ́sɔ́m

eye - ɛ̀sɩ́yɛ̀

eyeglasses - ɛ̀sáñɩ̀nɩ́ŋ

F

face - ɛ̀sɛ́ dàà
factory - ìzíǹ
faith - tìsúù
fall (v.) - tɔ̀lʋ́ʋ̀
fall down (v.) - tím̀
fall into (v.) - cáŋʋ̀ʋ̀
fall like rain (v.) - nɩ́wʋ́
false - cɛ̀tɩ́m̀
family - cèdzèwíyè
famous - hɩ́ɖɛ̀
Fanti - Àsàndɩ́ tɔ́m̀
far - pólúŋ
farm - fɔ̌, hàyɩ́m
farm plot - tɛ́ɛ̀
farmer - háɖʋ̀, háɖáà
fast - wàkà
fat (to be) - àwɛ̀ɛ̀kʋ̀ʋ́
fat - núm̀
father - càà, càànáà
father-in-law - pándzà, ɛ̀tɩ̀, ɛtɩ̀náà
fatigue - ñɩ́ŋázɩ̀, nɩ́wʋ́
favor - kʋ̀ɖzɔ̀w
favor (to do) - kʋ̀dzɔ̀w lábʋ̀
favorite - sɔ̀ɔ̀lɩ́mdʋ́
fear - sɔ̀ŋ́dʋ̀

feast - kàsándʋ̀
February - Lɛ́láɣ
feces - pɩ́ndʋ̀
feed - káɣɖɛ́
feet - nàtáŋ
fell (v.) - tím̀
fence - kòlòŋá, kòlónzì
fertility - mʋ̀zʋ́ŋ̀
fertilizer - húɖè
fetish - sɩ̀ẃ, sɩ̀ɩ́náà
fetish priest - tɩ́ẃ, tɩ́yáà
fever - kɩ̀nàmɩ̀yɛ́
few - càbɩ̀
field - kàdàɣ
fifty - nɩ̀ɩ́nʋ́wá
fight (v.) - yówú
figure - wɛ́tʋ̀
fill (v.) - súyùù
film - fîlìm
finally - ǹtɛ́zɩ̀ lɛ́
find (v.) - hìẃù
find out (v.) - cɔ́ŋʋ̀ʋ̀
fine (healthy) - alàfíà
fine - ɖéw
fine (to be)(v.) - kɩmɩ́yɛ̀ pɛ̀lʋ́ʋ́
finger - níɣyé, níwéè

finish (v.) - tɛ́m̀, tɛ̀zʋ́ʋ̀

finished - pɩ̀dɛ̀má

fire - mɩ́ŋ̀

fire (v.) - ɖɔ̀ɔ̀nʋ́ʋ̀

first - kàdzàlàɣ, kɔ̀nɔ̀

fish - kpàkpàyàɣ́, kpàkpásɩ̀

fisherman who uses hooks - kòlásí lɔ́yù

fishing hook - kòlàɣ́, kòlásì

five - kàgbánzɩ̀, nánʋ́wá

fix the floor of a compound - hɩ̀lʋ́ʋ̀

flatter (v.) - cɛ́zʋ̀ʋ̀

flavor - lèléŋ̀

flirt (v.) - cɛ̀bɛ́lʋ̀ʋ̀

floor - tátàá

flour - mʋ̀lʋ̂m

flower - hɛ́tʋ̀, hɛ́tʋ̀

flute - hɩ́láɣ

flutist - hɩ́láɣtʋ́, hɩ́sɩ̀tɩ̀náà

fly - kɔ̀cɔ́wà, kɔ̀cɔ́sɩ̀

fly (v.) - kʋ̀yʋ́ʋ̀

follow (v.) - tɩ́ŋʋ́ʋ̀

food - tɔ́ɔ́náɣ̀, tɔ́ɔ́násɩ̀

foolish - kɩ̀mɛ̀lɛ̀ŋ

foot - nàtàlʋ̀ʋ́

force - ɖóŋ̀

ford (v.) - pɔ́ɣ ɖʋ́wʋ̀

foreign place - téŋ̀dě

forest - láẁ, láŋ̀, làkʋ́ẃ, làkɩ́ŋ

forget (v.) - sɔ́wʋ́

forgive (v.) - kpéɣù

fork - kèlá lòyɔ̀ɣ́

form - wɛ́tʋ̀

forward - ɛ̀sɛ́ndàà

four - nàńzá

free (v.) - yébù

French language - Fàɖànsɩ́yɛ̀ tɔ́m̀

Friday - Fɩ́ɖá

friend - ɛ̀gbààdʋ̀, ɛ̀gbààdɩ̀náà, mádàŋ, ɖɔ̀ndɩ̀, tábàlʋ́, tábàláà

friendship - ɛ̀gbààdɩ́yɛ̀

from - lɩ́ná

front - ɛ̀sɛ́ dàà

frontier - kámáɣ, kámásɩ̀

fruit - cʋ́cʋ́ɖɛ̀, cʋ́cʋ́lá

full (to be) - súwù

fun - hòŋá

future - céé wáyɩ́

G

game - àlèɣ́yà

gang - ɛ̀gbàɖɛ̀

garage - lɔ̀ɔ̀ɖɩ́yɛ̀ (lɔ̀ɔ̀ɖá) ɖɩ̀zɩ̀yɛ́, kàɖáz

garden - kádáɣ

gasoline - sánzɩ̀

gas station - sánzɩ̀ ɖɩ̀bɛ̀dɩ́yɛ̀

gate - nɔ̀nɔ̀ɔ́

gather (v.) - kpèèlúù

germinate (v.) - tɛ́wʋ́

get - mʋ́wʋ̀

get up (v.) - kʋ̀yʋ́ʋ̀

gift - kɩ̀záw, kɩ̀záỳ

girl - hàlʋ́ pʋ̀à, hàlʋ́ pɩ̀à, pɛ̀lɔ́, pɛ̀láà

give - háwʋ̀

give birth (v.) - lʋ̀lʋ́ʋ̀

give detailed information - kɛ̀dʋ́ʋ̀

give a nickname - kʋ́m̀

ghost - èlěwù

glad - táá léléŋ́, làŋhʋ̀lʋ̀mɩ̀yɛ̀

glass (drinking) - verre

glass (mirror) - ñɩ̀nɩ̀ẃ, ñɩ̀nɩ́ŋ̀

goat - pʋ́nʋ́, pʋ́ŋ̀

goat (male) - tùlùẃ, tùlúŋ̀

God - ɛ̀sɔ́, ɛ̀sɔ́náà

god - sɩ̀ẃ, sɩ̀ɩ́náà

gold - lídìyé, sìká

go (v.) - ɖɛ́wʋ̀, wóbù

go away (v.) - ɖɛ́wʋ́, kʋ̀lʋ́ʋ̀

go down - tíbù

go home - kpém̀

go to town - lɩ́wʋ́

go up - kpáwʋ̀

going to (to be) (v.)- káwʋ̀

good - ɖéw, càmɩ́yɛ̀

government - kómnà, kìwíyàɣ

government (chieftaincy) - kìwítù

granddaughter - sɛ́yɩ̀, sɛ́yɩ̀náà

grandfather - cɔ̀zɔ́

grandmother - nèzè

grandson - sɛ́yɩ̀, sɛ́yɩ̀náà

grass - ñɩ́tʋ̀

grave - pìláw, pìláŋ

great - ɖóŋdù, sɔ́sɔ́tʋ̀

green - lɛ́ŋ̀

greetings - sɛ́tʋ̀

grey - pánzɩ̀

grind (v.) - nàŋʋ́ʋ̀

grinding mill - ñɩ́ɣyʋ́, ñɩ̀ɣ́tʋ̀

grindstone (large) - nàmɩ́yɛ̀, nàmá

grindstone (small) - nèḿ

ground - tátàá

ground (under) - tɛ́tɛ̀ɛ́

group - ɛ̀gbàɖɛ̀, ŋ̀gbɛ̀yɛ̀

grow (v.) - ñɔ́tʊ̀, pàɣlúù

grow (germinate) - ñɔ́wʊ̀

guard (v.) - ɖáŋʊ̀ʊ̀

guard (control) - kàndʊ́ʊ̀, ñàzʊ́ʊ̀

guess (v.) - kpèɣ́ù

guide - nìnɖíyù

guinea corn - mɩ́ɖɛ̀, mɩ̀lá

guinea fowl - súẁ, súŋ̀

gun - màlɩ́fà, màlɩ́fánáà, hɔ́zʊ̀ʊ̀, hózʊ́ŋ

gutter - lɔ́mʊ́w, lɔ́mʊ́ŋ

H

hail (v.) - yɩ̀ɣ́kʊ̀ʊ̀

hair - ñɔ́sì

haircut - ñɔ́sɩ̀ húm

half - hɔ̀ɔ̀lʊ̀ʊ́, hɔ̀ɔ̀lʊ́ŋ̀

hand - nésì

hang (v.) - sùsúù, pɔ̀zʊ́ʊ̀

happen (v.) - lábʊ̀

happy - làŋhʊ̀lʊ̀mɩ̀yɛ̀, táá léléŋ̀

hard - ɖóŋ̀

harden (v.) - kpáŋʊ̀ʊ̀, lówú

harvest guinea corn - cɛ́bʊ̀

harvest millet - kʊ́m̀

harvest peanuts - kùlúù

hat - hùlàɣ́

have (v.) - wɛ́nàʊ̀

head - ñʊ́ẁ, ñʊ́ŋ̀, ñʊ́wdʊ́, ñʊ́ŋ̀dɩ̀náà

headache - ñʊ́ẁ hòlúù

heal (v.) - cɛ́bʊ̀

health - àlàfíà

health volunteer - àlàfíà sɔ̀ɔ̀lɩ́m tʊ̀mɩ́yɛ̀ làɖʊ́

heap (of stones) - kámʊ́ẃ, kámɩ́ŋ

hear (v.) - nɩ́wʊ́, nàŋgbàŋ́ ɖʊ́wʊ̀, wèlèsúù

heart - ñàmɩ́yɛ̀, càlɩ́m fíɣà

heat - sóŋàɣ

heavy - yúŋ

heavy (to be) - àwɛ̀ɛ̀kʊ̀ʊ́

height - ɖáálákíŋ̀

help (v.) - sɩ́nàù

helper - sɩ́nʊ̀yʊ̀, sɩ́nɩ̀yàà

hen - ɖòyúẃ, ɖòyúŋ̀

here - kɔ̀yɔ́, cɩ̀ná, cìnɛ́, cɩ̀nɩ́yɔ́

hide (v.) - mɛ̀lʊ́ʊ̀

high - ɛ̀sɔ́dáá

hill - pɩ́yɔ́

history - càànaʊ́ tɔ́m

hoe - hàkŭ, hàkúŋ̀, túyúw, túyúŋ̀

hold (v.) - ɖɔ́kʊ̀ʊ̀

hole - pɔ́w, pɔ́ŋ

home - ɖɩ́ɣá, ɖɩ́sɩ̀

homeward - kpém yɔ̀ɔ́

hope - lìdàw

horn - nɔ̀ndɔ̀w

hornblower - nɔ̀ndɔ̀wtʊ́, nɔ̀ndɔ́ŋtɩ̀náà

horse - kpàŋnʊ́, kpàŋnáŋ̀

hospital - ɖɔ́kɔ́tʊ̀

hot - sóŋàɣ

hotel - àkòmà kùdúyú

hour - ñɩ́ɣyʊ́, ñɩ̄ɣtʊ̀

house - ɖàŋ́, ɖàmɩ́ŋ̀, kùdúyú, kùdúyúŋ̀

how (many/much) - ɛ̀zɩ́má

however - páà pɩ̄dɩ̄ɩwɛ̄ ɛ̀zɩ́má

human - ɛ̀yʊ́, ɛ̀yáà

humid - ǹiŋkàɣ, nìɣdúù

hundred - mɩnʊ́

hungry - ñɔ̀ɔ́sɩ̀

hunt - ɛ̀kpándʊ̀

hunter - ɛ̀kpám

hunting - làkʊ́w, làkɩ́ŋ̀

hurt (v.) - kʊ́wʊ̀

husband - wálʊ́, wáláà

husband's mother - wáŋ́, wáŋ́náà

husband's younger brother - wálʊ́, wáláà

hut - cókìyè, cókà

I

I - má

ice - ɖɔ́mbɩ́yɛ̀

idea - màɣzɩ́m

if - yéé...kɔ̀yɔ́

illness - kʊ̀dɔ̀ŋ́

immediately - ɖàsàm̀, kpàkà

important - wàzàɣ́, wàzásɩ̀

imprisonment - sáláká̀

improve (v.) - tàsʊ́ʊ̀ kpɛ̀lɛ̀kʊ́ʊ̀

include (v.) - kpɛ́ndɩ̀nàʊ̀, pɩ̀dàá
wɛ̀wʊ́

increase (v.) - sɔ́zʊ̀ʊ̀

industry - tʊ̀mɩ́yɛ̀ ɖɩ̀làɖɛ́

inform (v.) - súzùù

initiate a young boy (v.) -
tɔ̀ɔ̀zʊ́ʊ̀

initiate a young girl (v.) -
kpèzúù

initiated girl - àkpénú, àkpémà

initiation ceremony - kàmàɣ

initiation ceremony for
girls - àkpémà

inject (v.) - sɔ́bʊ̀

injection - ɛ̀dzɔ́ẁ, ɛ̀dzɔ́ŋ̀

in-law - ɛ̀tɩ̀, ɛtɩ̀náà

insect - nákáw, nákáŋ̀

insert - ɖʊ́wʊ̀

instead - sè...ɖéɖé

instruction - wáɖɛ̀

insult - tʊ́tʊ̀

intricacy - ñáɖʊ́ʊ́

investigate (v.) - hùyúù

iron - ñɩ́ɣyʊ́, ñɩ̌ɣtʊ̀

island - lɩ́m hɛ̀kʊ́daa tɛ́tʊ̀

J

January - Kɔ́làɣ

jealousy - sʊ́sɩ̄

job - tʊ̄mɩ́yɛ̄, tʊ̀má

join (v.) - táá sʊ́wʊ́, yòzúù

joke - àlèɣyà

journey (safe) - kààkʊ̀ hùyùú wéléwélé

joy - làŋhʊ̀lʊ̄mɩ̄yɛ̀

juice - lɩ́m̀, cɩ̄yɩ́m̀

July - Lʊ̀bɛ̀ fènàɣ́

June - Lòɖò fènàɣ́

just - yém

K

keep (v.) - sɩ́wʊ̄, mɛ̀ɛ̀sʊ́ʊ̀

keep stock (v.)(birds, ducks) - ɖízùù

keep stock (goats, sheep) - ɖɔ́wʊ̄

key - ɖàŋ́ ñɩmɩ́yɛ̀, ñɩ̄má

kill (v.) - kʊ́wʊ̀

kilometer - kɩ̄lɔ̀mɛ́tɖ, kpɩ́tàw, kpɩ́táŋ

kind - ɖéw

kiss (v.) - ǹdòméè mʊ̄zʊ́ʊ̀

kitchen - nèmèɣ́à, ɖɩ̄dɩ̄zɩ̄yɛ́

knee - nɛ̀mbɛ̀ɖɩ̄yɛ̀

knife - sɩ́ɣá, sɩ́sɩ̄

knot - tòmíyè, tòmá

know (v.) - tɩ̄lʊ́ʊ̀

knowing - sɩ́m̀

Kotokoli - Tèm̀

L

labor - tʊ̀mɩ́yɛ̀, tʊ̀má

lake - lɩ̄kàmɩ̄yɛ̀

lamb - hèèɣá, hèèɣísì

land - tɛ́tʊ̀, tɛ́tʊ̀náà, ɛ̀dzàɖɛ́,
àdzɛ̀yá

land (low-lying) - kàcɩ́kà

lament (v.) - tɩ́mʊ̀ʊ̀

language - kʊ̀nʊ̀ŋ́, kʊ̀nʊ̀mɩ́ŋ́, tɔ́m̀,
tɔ́m̀náà, yɔ̀ɔ̀dàɣ́

large (to be) - wàlʊ́ʊ̀

last - tɔ́yʊ̀m

late (to be) - wáyɩ́ càɣ́wʊ̀

laugh (v.) - wòŋúù

laundry - wóndù ɖɩ̀cɔ̀tɩ́yɛ̀

law - pàɣ́tʊ̀, pàɣ́tʊ̀

lay (v.) - pɔ́wʊ̀

lay (child in bed when asleep) (v.) - hɩ́zʊ̀ʊ̀

lead (v.) - sɩ́wʊ́, wónàù

lead (v.)(animals) - tàlʊ́ʊ̀

learn (v.) - kpɛ̀lɛ̀kʊ́ʊ̀

learn again (v.) - tàsʊ́ʊ̀ kpɛ̀lɛ̀kʊ́ʊ̀

leave (v.) - ɖɛ́wʊ́

left - nɩ́mɩ́yɛ́

leg - nàŋgbáŋàɣ, nàŋgbánzì

lend - kɩ̀ndʊ́ʊ̀

length - ɖálàkìŋ

less (to be) - pàsʊ́ʊ̀, lɩ̀zʊ́ʊ̀ pɩ̀yɔ̀ɔ́

lesson - kpɛ̀lɛ̀kʊ́ʊ̀

letter - tákàyàɣ́, tákáyɩ́sɩ̀

let (v.) - yébù

lie (v.) - cɛ́tʊ̀ʊ̀

lie down (v.) - hɩ́nʊ̀ʊ̀

life - wèzùú

lift (v.) - sèɣ́ù, kpázʊ̀ʊ̀

light (lamp) - mʊ̀ntʊ̀sʊ̀ʊ́, kànɖʊ́

light (sun) - wɩ́sɩ̀

light (weight) - fɛ́lɛ́ŋ

light and strong - wékéwéké

lighter - mɩ́ŋ̀ lùɖú

like (as) - ɛ̀zɩ́

like (v.) - sɔ̀ɔ̀lɩ́m

line - cáŋá, cànɖàẃ, cànɖáŋ̀

lion - mʊ̀ʊ̀zʊ́ʊ̀, mʊ̀ʊ̀zʊ́ŋ̀

lip - ǹdòmìyé, ǹdòmê

listen (v.) - nàŋgbàŋ́ ɖʊ́wʊ̀, wèlèsúù

liter - ñɩ́tʊ̀

live (v.) - wɛ́wʊ́

living room - sàlɔ́ŋ, ɖɩ̀dzàɣyɛ́

load - wóndù, wóndùnáà

location - ɖɩ̀dáɣ̀yɛ̀

look (v.) - cɔ́nàʋ̀

long - kɩ́ɖáŋlʋ̀ʋ̀

look forward to (v.) - ɖáŋʋ̀ʋ̀

lorry station - lɔ̀ɔ̀ɖá ɖɩ̀zɩ́ŋɩ̀yɛ̀

lose (v.) - lésùù

Losso language - Lózó tɔ́m̀

lost (get) (v.) - lébù

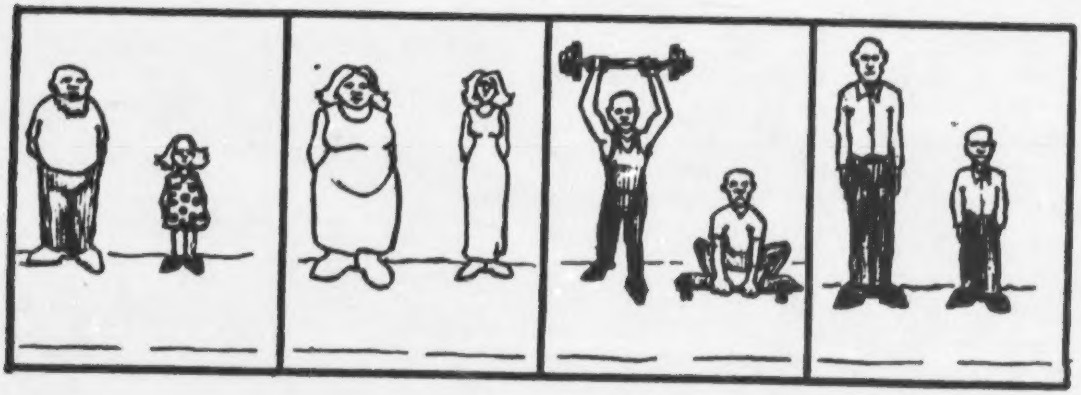
a lot (to be) - ɖɔ́wʋ́

love - sɔ̀ɔ̀lɩ́m

lover - ɖànɩ̀, ɖàŋnáà

low - hàdɛ̀

lunch - wɩ́sɩ̀ dàá tɔ́ɔ́nàɣ



M

machete - kpàcà, kpàcànáà

machine - ñɩ́ɣyʋ́, màsɩ́m

madness - kpàŋ̀

mad person - kpàŋdʋ́, kpàŋdɩ̀náà, kpàŋzʋ̀yʋ̀, kpàŋzʋ̀yáà

magic - fàdɩ́ŋ

make (v.) - lábʋ̀

make pots (v.) - máwʋ̀

male twin - kpácàà

man - àbàlʋ́, abàláà

mango - máŋgʋ̀, máŋgʋ́náà

manner - làkásɩ̀

many - sàkɩ̀yɛ́

man (initiated) - ɛ̀vàlʋ́, ɛ̀vàláà

man (young) - èvèbú, èvèbíyà

map - ɛ̀dzàɖɛ́ tákàyàɣ́, kát

March - Tózó fènàɣ́

mark (v.) - yʋ́sʋ̀ʋ̀

market - kɩ̀yàkʋ̀, kɩ̀yàkɩ́ŋ

marry (a woman) (v.) - kpàɣ́ʋ̀

marry (a man) (v.) - wálʋ̀ʋ̀

marsh - fɛ̀nʋ̀ʋ́, fɛ̀ɛ́ŋ

match - lʋ̀bɩ́yɛ̀, lʋ̀ɣ́yɛ̀

mathematics - àkɔ́ntá

matter - tɔ́m̀, tɔ́m̀náà

May - Nʋ́wá fènàɣ́

me - má

mean (v.) - tɔ̀bʋ̌

means (it) - pʋ̀dɔ̀bʋ̌ sè

measure (v.) - kɛ̀dʋ́ʋ̀, màɣzʋ́ʋ̀

meat (piece of) - nándʋ̀, nándʋ́náà

medicine - kɔ́yɛ̀, kɔ́ɔ̀

meet (v.) - yòzúù, sʋ̀lʋ́ʋ̀, kátʋ̀ʋ̀

meeting - kèdèzàɣ

melt (v.) - yòlúù

member - táá ɛ̀yʋ́, táá ɛ́yáà

meter - mɛ́tà

method - nímàw

middle - hɛ̀kʋ́

might - ɖóŋ

milk - nàɣlɩ́m

millet - mɩ́láɣ, mɩ́sɩ̀

million - kùdòkúŋ ɛ̀gbàẃ

mine (gold, etc.) - ɖìhùyìyé

minister - fádà, fádànáà

minute - cɛ̀cèyàɣ́, cɛ̀cɛ́sɩ̀

mirror - ñɩ̀nɩ̀ẃ, ñɩ̀nɩ́ŋ̀

miss (v.) - lésùù

miss - ɖɔ́gɔ̀ɔ̀

mix (v.) - sìdúù

moment - alàwátʋ̀

Monday - Dzúɖá

money - lídìyé

month - fènàɣ̌, fènási

moon - fènàɣ̌, fènási

morning - tànàŋ

mortar - sɔ́yɛ̀, sɔ́ɔ̀

mosquito - pɔ́ɖʊ́ẃ, pɔ́tʊ̀

most - sàkɩ̀yɛ́

mother - ɖòò, ɖòònáà

motorbike - kpòkpó, kpókpónáà

mounds (to make yam)
(v.) - lóm̀

mountain - pʊ́ẁ, pʊ́ŋ̀

mouth - nɔ́ɣ, nɔ́sɩ̀

move (v.) - ɖɛ́wʊ́

movie - kɩ̀lɛ̀mɩ́ŋ ɖɩ̀wɩ̀lɩ̀yɛ́

movie theater - sìlìmâ

Mr. - Ɖádzàà

Mrs. - Ɖóɖòò

Ms. - ɖóɖòò

much - sakɩ̀yɛ́

mud (rainy season) - àhɔ́yà

mustard - cótù

N

nail - ñɩ́mɩ́yɛ̀, ñɩ̄má

name - hɩ́ɖɛ̀, hɩ̄lá

napkin - pɔ̀bɔ̀wʋ́, tɔ̀ɖsɔ̀

narrate (v.) - kɛ̀dʋ̀ʋ́, mʋ̀yʋ́ʋ̄

nation - ɛ̀dzàɖɛ́, adzɛ̀yɛ́

natural - kálɩ́nàɣ

near - cɔ́lɔ̀

nearly - nɩ́ɩ́ fɛ́ɩ

necessary - wàzàɣ̄, wàzásɩ̄

neck - pòndónè

need (v.) - tɛ́ɖʋ̀ʋ̄

needle - ɛ̀dzɔ́ẁ, ɛ̀dzɔ́ŋ

neighbor - tábàlʋ́, tábàláà

nephew - kòòw, kòòwíyà

nerve - tòmíyè, tòmá

net - píyú, píyíŋ

net caster - píyíŋ lɔ́yʋ̄, píyíŋ lɔ́yàà

never - pɩ̄lɩ́, kpéɖèm

new - kɩ́fàl-

news - ɛ̀dzàɖɛ́ yɔ́ɔ́ tɔ́m̀

newspaper - ɛ̀dzaɖɛ́ yɔ́ɔ́ tɔ́m̀ tákàyàɣ̄, súɖnál

next year - cááɣyɩ̄

nice - ɖéw, càmɩ́yɛ̀

niece - kòòw, kòòwíyà

night - ɖòó

nightfall (dusk) - hàdɛ́ lɛ́dʋ̀ʋ̀

nine - nàkʋ̄

no - ààɩ́

none - fɛ́ɩ́nà, pɩ̄fɛ́ɩ́

north - hàyʋ̄

nose - mɔ̀ɔ̀w

nothing - pɩ̄tɛ̀kɛ̀ nàbʋ́yʋ̄

November - Lʋ̄ŋnòɣ̄

now - nɔ́ɔ́nɔ́ɔ́yɔ́, lɛ̀lɛ̀yɔ́

number - kàlʋ́ʋ̄

O

obligation - kɩdzɛ̀yʊ̀ʊ̀

obliged (to be) (v.) - kɩ̀dzɛ̀yʊ̀ʊ̀

ocean (sea) - tèŋgú

October - Hɩ́w fènăɣ

odor (bad) - mʊ̀zʊ́ŋ

offer - háwʊ̀

office - tʊ̀mɩyɛ̀ ɖɩ̀làɖɛ́, bìɖó

officer - sɔ́sɔ́, káɖɩ́ká

official language - tʊ̀mɩ́yɛ̀ kʊ̀nʊ̀ŋ

often - tám, támtám

oil - núm̀

o.k. - tɔ̀

okra - màná

old - kpàdɩ̀y-

on - yɔ̀ɔ́

once - kʊ́ɖʊ́mám̀

one, same - kʊ́ɖʊ́m-

one another - ɖàmá

only - ɖèké, yèké

only (just) - yém

open (v.) - kùlúù, tʊ̀lʊ́ʊ̀

operate (v.) - yásʊ̀ʊ̀

opinion - màɣzɩ́m̀, lɩ̀màɣzɩ́yɛ̀

or - yàà

order - wáɖɛ̀

ostrich - tààtàà

other - lɛ́ɛ́

out, outside - àwàyɩ́

own (v.) - wɛ́nàʊ̀

P

pack (v.) - kpèèlúù

page - hɔ̀ɔlʋ̀ʋ́, hɔ̀ɔlʋ́ŋ̀

pain - wɩ̄zásɩ̄

paint (v.) - táwʋ́

paint - tɔ̀lɩ́m

pair - àgbàkà

pair off (v.) - kpábʋ̀

palm - kpàkpáyɛ̀, kpàkpá

palm oil (red) - pèním

pants - pàntàláẃ

paper - tákàyàɣ̄ hàyʋ̀ʋ́

part - lónè, lòná, hɔ̀ɔlʋ̀ʋ́, hɔ̀ɔlʋ́ŋ̀

party - kàsándʋ̀, kʋ̀dɔ̀kʋ̀

pass (v.) - ɖɛ́wʋ́

past - ɖɛ̀wá

path - nʋ́máẁ, nʋ́máŋ̀

peace - làŋhɛ̀zɩ̄yɛ̀

peacefulness - hɛ̀zʋ́ʋ̀

peanut - kɛ́tɛ̀ẃ, kɛ́tɛ́ŋ

pen - tákàyàɣ̄ ñɩ̄mɩ́yɛ̀, tákáyɩ́sɩ̄
ñɩ̄má, bík, stìló

pencil - kɖɩ̄ñɔ́, tákàyàɣ̄ ñɩ̄mɩ́yɛ̀,
tákàyśɩ̄ ñɩ̄má

pepper - kpɛ̀nzʋ̀ʋ́, kpènzɩ́ŋ

perhaps - pɩ́tɛ́tɩ́lɩ́ yɔ́

period - àlàwátʋ̀

person - ɛ̀yʋ́

pestle - sànɖàẃ, sànɖáŋ̀

phonograph record - dísk,
dískìnáà, tàtáɣ̀, tàtásì

photo studio - kɩ̄lɛ̀mɩ́ŋ̄ ɖɩ̄lɩ̄zɩ́yɛ̀

photographer - fótò, fótònáà

pick large fruit (v.) - kòyúù

pick small fruit (v.) - kpɛ́wʋ́

pick up (v.) - kɛ̀yʋ́ʋ̀

pick up from the ground (v.) -
tɔ̀zʋ́ʋ̀

pick spinach, etc. (v.) - hɛ́wʋ́

picture - kɩ̄lɛ̀mʋ̀, kɩ̄lɛ̀mɩ́ŋ,
fótò, fótónáà

piece - hɔ̀ɔlʋ̀ʋ́, hɔ̀ɔlásɩ̄

pig - áfà, áfánáà

pigeon - hàlíkùkù, hàlíkùkùnáà

pillow - sʋ́ŋɖʋ́yʋ́, sʋ́ŋɖʋ́yʋ́náà

pillow case - sʋ́ŋɖʋ́yʋ́ kùdòkú

place - ɖɩ̄dáɣ̄yɛ̀, ɖéɖè

plait (v.) - lʋ́wʋ́

plan - màɣzɩ́m

plant - cɔ̀kɔ́yɛ̀, cɔ̀kɔ́ɔ̀

plant cuttings (v.) - sɔ́wʋ̀

plant (maize, beans) (v.) - ɖúwú

planting of grain (second) - lɔ́wʋ́

plate - ñánáɣ, ñánzɩ̄

play - àlèèyà

play (v.) - lèèyúù

pleasant (to be) - sɔ̀ɔ̀lʋ́ʋ̀

please (v.) - ɖéw lábʋ̀

pleasure - kɔ̀ɖɔ̀ɛ́

police station - hùlásì tìnádɛ́,
kɔ̀nsɛ̀ɖɛ́wà

pollute (v.) - cʋ̀ʋ́dʋ̀ʋ̀

poor - kʋ̀ñɔ̀ndʋ́

porridge - mʋ́tʋ̀

position - ɖéɖè

possible - pɩ̀lákɩ̀

postcard - káɖt pòstâl

post office - pósù

postage - tɛ́mbɖ tɛ́mbɖnáà

pot - ɖèẃà, ɖěsì

pot (to roast cocoyams) - cɛ́wʋ́, cɛ́ŋ

pot (small, chouhoutou) - péwà,
pésì

pot (large, chouhoutou) - pɛ́ẃ, pɛ́ŋ̀

pot (porridge) - mʋ́tʋ̀ ɖéwà

pot (soup) - ɖèbíyè, ɖébé

pound (v.) - sɔ́bʋ̀

power - ɖóŋ

practice (v.) - màɣzʋ́ʋ̀

praise - sám

praise (v.) - yɩ̌ɣkʋ̀ʋ̀

pregnant (to make) - hɔ́ ɖʋ́wʋ̀

prepare (v.) - lábʋ̀

prepare porridge (v.) - mʋ́tʋ̀ sàwʋ́

prepare sauce (v.) - hìlúù

present (moment) - lɛ̀lɩ̀ɛyɔ́

present (to be) - wɛ́wʋ́

president - èdzàɖɛ́ ñʋ́wdʋ́,
àdzɛ̀yɛ́ ñʋ̌ŋdɩ̀náà

pretty - ɖéw

price - lídìyé

priest - fádà, fádánáà

priest (high) - cɔ̀dzɔ́, cɔ̀dzɔ̀náà

prison - pɖìzɔ́ŋ̀, sálákàtɩ̀nádɛ́

prisoner - sálákàtʋ́, sálákàtɩ̀náà

problem - tɔ́m̀, tɔ́m̀náà

profit - kɛ̀zɛ̀wà

promise (v.) - hèyúù

prove (v.) - wɩ̀lʋ́ʋ̀

proverb - èdúyè, àdúɣà

provide (v.) - cɛ̀lʋ́ʋ̀, háwʋ̀

public - ɛ̀yáà dàá, sàmáɣ̀

pull (v.) - hɔ́m

puppy - háyɩ́ɣá, háyɩ́ɣɩ́sɩ̀

purpose - màɣzɩ́m

push (angrily) (v.) - tùzúù

put (v.) - sɩ́wʋ́

put (pot on fire) (v.) - ɖèẃà tɩ́zʋ́ʋ̀

put down (v.) - tátàǎ sɩ́wʋ́

Q

quantity (small) - càbɩ̀

quarter - hɔ̀ɔ̀làý

queen - àbíɖè, hàláà wíyàw

quench - ɖézùù

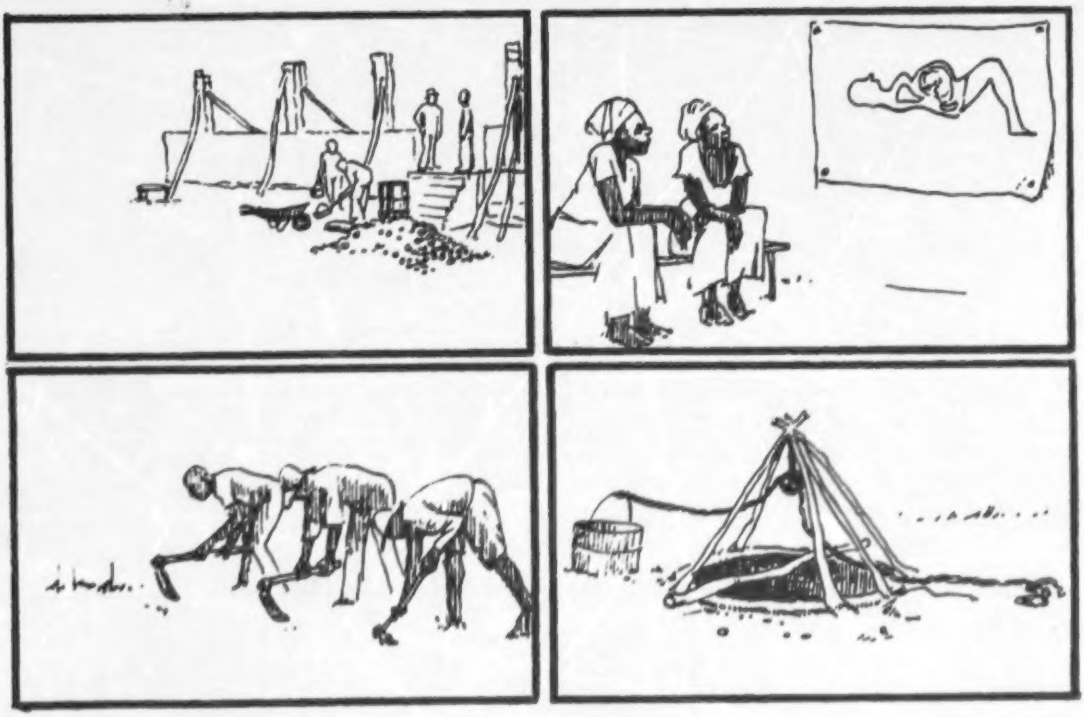
question - pɔ̀zʋ́tʋ̀, tɔ́m kɩ́bɔ̀zɩ́tʋ̀

question (v.) - pɔ̀zʋ́ʋ̀

quickly - ɖàsàm, lɛ̀ɛlɛ̀ɛ̀

quiet - ɖíɣɖíɣ

quietly - tàmɩ̀yɛ́



R

rabbit - kòzòŋà, kòzónzì
radio - ɖàɖìó, ɖàɖìónáà
rain (v.) - tɛ́ẁ nɩ́wʋ̀
rain - tɛ́ẁ
rainy season - yòlím
raise (v.) - kpázʋ̀ʋ̀, sèɣ́ù
ram - ɛ̀yàẃ, ɛ̀yáŋ, àkàndzàẃ
ram (castrated) - ɛ̀yàndàẁ
rat - yúẁ, yúŋ̀
rather - yàà
raw - lɛ́ŋ̀
razor - hʋ́nʋ́ʋ̀, hʋ́nʋ́ŋ̀
razor blade - lám̀, lámnáà
reach (v.) - tàlʋ́ʋ̀
read (v.) - kàlʋ́ʋ̀
ready - pɩ̀yɔ̀ɔ́ wɛ́wʋ́
real - tɩ́tɩ́m, síŋ̀
realize (v.) - ɖìɣzínàẁ
really - tɩ́tɩ́m
reason - tòvònúm wɛ́nàʋ̀
receive (v.) - mʋ́wʋ̀
red - kɩ́sɛ̀m-
refuse (v.) - kìzúù
remain (v.) - sɛ̀ɣ́ʋ̀
reimburse - pɩsɩ́nàw

relative - ñɩ̀nʋ́, ɛ̀nʋ́
religion - sɛ́tʋ̀, sɔ́nzɩ̀
remain (v.) - kɛ́zʋ̀ʋ̀
remember (v.) ‥ tɔ́zʋ̀ʋ̀
rent - háyà lóbʋ̀
repair (v.) - ñɔ̀ɔ̀zʋ́ʋ̀
repair shop - ɖɩñɔ̀ɔ̀zɩ̀yɛ́
repeat (v.) - tàsʋ́ʋ̀, cŭzùù
reply (v.) - cósùù
reply (v.) (inferior to superior) - kɛ̀lɛ́nzʋ̀ʋ̀
report (v.) - cʋ́nɖɛ́ lábʋ̀
require (v.) - pɔ̀zʋ́ʋ̀
rest (v.) - hɛ̀zʋ́ʋ̀
restaurant - ɖɩ̀ɖɔ̀ɔ̀yɛ́
result - kɛ̀zɛ̀wà
resume (v.) - pɩ̀yɔ̀ɔ́ wóbèì, ɖàànʋʋ̀ pàzʋ́ʋ̀
return (v.) - pɩ̀sʋ́ʋ̀, kìtúù
rich - ñɩ́mdʋ́
ride (animal) (v.) - càɣ́ʋ̀
ride (vehicle) (v.) - sáwʋ́
right (direction) - nɩ́wáŋ̀ yɔ̀ɔ́
right - ɖéw
right now - ɖàsàm̀
right away - kpààgbà

rinse (v.) - kèlèsúù

river - pɔ́ɣ, pɔ́sɩ̀

road - hábɩ́yɛ́, hábá

roam (v.) - yɛ̀lʋ́ʋ̀

rock - kààw, kàáŋ, ɛ̀wàw, ɛ̀wáŋ́

room - ɖàŋ́, ɖàmɩ́ŋ

root - líɖè, lìlá

rope - nìmìyé, nìméè

round (to be) - kɔ̀ndɔ̀lʋ́ʋ̀

rub (v.) - hɩ́zʋ̀ʋ̀

rug - pɩ̀sàcɩ́mɖɛ́, pɩ̀sàcɩ́mlɛ́ɛ̀,
pɩ̀sàcɩ́mlá

rule - pàɣ́tʋ̀, pàɣ́tʋ̀

run (v.) - séwù

rush - ñʋ́yʋ̀ʋ̀

S

sack - húyúw, húyúŋ, kùdòkù, kùdòkúŋ

sacrifice (v.) - wàzʋ́ʋ̀, wàzàɣ́, wàzásɩ, lɔ́wʋ̀

safe - àlàfíà, lídìyé àɖákáɣ, lídìyé àɖákásɩ

salt - ɖɔ́m̀

same - kʋ́ɖʋ́m

sand - kàñɩ́ŋà

Saturday - Mɩ́mɩ́ɖá

sauce - ɖózì

save (v.) - ñʋ́w yábʋ̀, ñʋ́w lɩzʋ́ʋ̀

saw - sákà

saw (v.) - nàá

say (v.) - yɔ̀ɔ̀dʋ́ʋ̀

scar - càcàyàɣ́, càcásɩ

scarce (to be) - kɛ̀dɛ́ɖàɣ wɛ̀wʋ́

scholar - tákàyàɣ sɩnɖʋ̀, tákáyɩ́sɩ sɩnɖáà

school - sùkúlì, sùkúlínáà

school book - sùkúlì tákàyàɣ

science - science

scold (v.) - kàlʋ́ʋ̀

scorn (v.) - níŋùù

sea - tèŋgú, lɩ́m sɔ́sɔ́m

season - àlàwátʋ̀

second - lɛ́lɔ́ɔ́, nàálɛ̀tʋ́

see (v.) - náwʋ̀

seem (v.) - wɛ́wʋ́

self - màɣmàɣ

sell (v.) - pɛ̀dʋ́ʋ̀

send (v.) - tìyúù

September - Nàkʋ̀ fènàɣ́

servant - tíyíyú, tíyíyáà

serve (porridge) (v.) - mʋ́tʋ̀ lòwú

service - tʋ̀mɩ́yɛ̀, tʋ̀má

seven - lʋ̀bɛ̀

several - sàkɩyɛ́

shadow - kɩlɛ̀mʋ̀, kɩlɛ̀mɩ́ŋ

shame - fɛ̀yɛ́

shampoo - ñɔ́sɩ núm

shape - wɛ́tʋ̀

share (v.) - tàyʋ́ʋ̀

share porridge (v.) - lówú

sharp - lɔ́ŋ

shave (v.) - hʋ́m̀

sheep - héẁ, héŋ̀

ship - mɛ́lɛ̀, mɛ́lɛ̀náà

shirt - tókò, tókónáà

shoe - nàtàŋgbàɖɛ̀, nàtàŋgbàlàà

shop - fááɖɛ́, fáálɛ̂

shore - tèŋgʋ́ nɔ́ɣ

short - kítóbíyùù, tóbí

shot - ɛ̀dzɔ́ẁ, ɛ̀dzɔ́ŋ̀

should - pɩ̄wɛ̀ɛ́ sè

shoulder - hàzáɣ, hàzásɩ̄

shout - kùbʋ́sì

shout (v.) - kówú

show (v.) - wɩ̄lʋ́ʋ̀

shower (v.) - hùzúù

sibling (younger) - nèwú

sick - kʋ̀dɔ̀ndʋ́

side (torso) - hʋ̀yʋ̀ʋ́, hʋ̀yʋ́ŋ̀

sign - nésì ñɩ̆ɣwʋ̀, yʋ́sàɣ

silver - sílíbà

simple - pɩ̄fɛ́ɩ́ káɖɛ̀

since - ɖòò

sing (v.) - wóndù tèwú

singer - wóndù tèyú, wóndù tèyáà

single - ɖèké

sister - kɔ̀ɔ̀, kɔ̀ɔ̀náà

sister-in-law - álɛ́yɩ̄, àlɛ́yɩ̄nâ

sit (v.) - càɣ́ʋ̀

six - lòɖò

size - pàɣlàkà

skin - tòmnàɣ́, tɔ́nʋ́

skirt - tèbí, tèbínáà

sky - ɛ̀sɔ́dáá .

slash (with a machete) (v.) - lóm̀

slave - yòḿ, yòmáà

sleep - ɖóm̀

sleep (v.) - ɖówú

slip (v.) - túwú

slow - hɛ̀ɛ̀

small - ñɩ́ɩ́, cíkpèl-

smart - wàkà

smell - sɔ́ŋ̀

smell (v.) - sɔ́ŋ̀ lɩ̄wʋ́

smile (v.) - wòŋúù, hòŋúù

smoke - ñɔ́sɩ̄

snail - kɔ̀ŋgɔ̀lɔ̀mɩ́ɖɛ̀, kɔ̀ŋgɔ̀lɔ̀mɩ̄lá

snake - ɖʋ̀ḿ, ɖʋ̀máà

so - ḿbʋ́

so (it is) - pɩgɛ́ ḿbʋ́

soak (v.) - hʋ̀zʋ́ʋ̀

soap - fɔ̀fɔ̀ɔ̀, fɔ̀fɔ̀ɔ̀náà

sock - nàtàŋgbàlàà kàbʋ́wà,
nàtàŋgbàlàà kàbʋ́sɩ̄

soft - ɖɔ́fɩ́ɩ́, hʋ́wʋ́

soil - tɛ́tʋ̀, tɛ́tʋ̀náà

soldier - sɔ́dzɔ̀, sɔ́dzánáà

some - nàbɛ́yɛ̀

somebody - nɔ̀ɔ́yʋ̀, nàbɛ́yɛ̀

something - nàbʋ́yʋ̀

sometimes - nàbʋ́yʋ̀ dàá

somewhere - ɖólí

son - pɩ̀yàlʋ́, pɩ̀yàláà

song - wóndù, wóndùnáà

soon - lɛ̀lɛ̀yɔ́

soul - kàlàzáɣ̀, kàlàzásɩ̀

sound (make a) (v.) - tìlúù

south - hàdɛ̀ kîŋ

space - lónè, lòná

speak (v.) - yɔ̀ɔ̀dúù

spear - kɩ̀kpɛ́sɛ́ẃ, kɩ̀kpɛ́sɛ́ŋ̀

special - ǹdɩ̀

speed - sòyá

spend (v.) - wààkʋ́ʋ̀

spinach - ɖózì, kʋ̀ʋ̀lʋ̀ŋ, ñáátʋ̀

spirit - fèzùú, wèzùú

spoon - lɔ́ɔ́yɔ́ɔ́, lɔ́ɔ́yɩ́sɩ̀

spot - lónè, lòná

stamp - tɛ́mbɖ, tɛ́mbɖnáà

stand (up) (v.) - sɩ́ŋʋ̀ʋ̀

star - tɩ́ɩ́ŋa, tɩ́ɩ́nzɩ̀

state (condition) - wɛ́tʋ̀

station - ɖɩ̀sɩ́ŋɩ̀yɛ̀

stay (v.) - càɣ́ʋ̀

steal (v.) - mɩ̀lúù

step - nàŋgbáŋàɣ, nàŋgbánzɩ̀

stick - ɖáw, ɖáŋ̀

stink (v.) - sɔ́ŋ lɩ̀wʋ́

stock (animals) - kpɩ́nɛ̀, kpɩ̀ná

stomach - hílíw, lótù

stone - pɩ́yɛ̀, pɛ́ɛ̀

stop (v.) - yébù

stop (cause to) (v.) - sɩ́nzʋ̀ʋ̀

store - fááɖɛ́, fáálɛ̄

storm - tɛ́w nɛ̀ hèèlím

story - mʋ́ɖɛ̀, mʋ̀yá

straight (line) - sàà

straight (to be--like a tree) - tʋ̀ʋ̀zʋ́ʋ̀

strain (v.) - càtʋ́ʋ̀

strainer - càtàɣ́, càtásɩ̀

stranger - ɛ̀kɔ̀m̀, àkɔ̀màà

stream - lɔ́mʋ́w, lɔ́mʋ́ŋ, léméɣà, lémésì

street - hábɩ́yɛ́, hábá

strength - ɖóŋ̀

strong - ɖóŋ̀

strong (to be) - ɖóŋ̀ wɛ̀wʋ́

strong (to become) - kpáŋʋ̀ʋ̀

student - sùkúlì pʋ́à

study (v.) - kpɛ̀lɛ̀kʋ́ʋ̀

stupid (person) - túlàɣ, túlásì

succeed (v.) - pɩ̀zʋ́ʋ̀

success - ɖíwù

suckle (v.) - mʋ̀zʋ́ʋ̀

sugar - síkìɖì

suit - kɔ̀mplɛ̂

suitcase - àɖákáɣ, àɖákásɩ̀

sun - wɩ́sɩ̀

Sunday - Kɔ̀zɔ́ɖɔ́

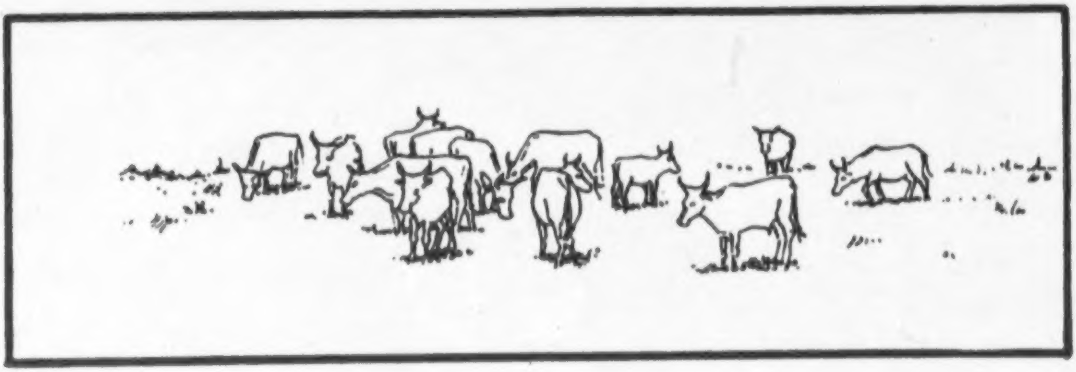
supper - ɖánáɣ tɔ̀ɔ̀nàɣ

suppose (v.) - pàɣyʋ́ʋ̀

sure - tìsúù

surprise (v.) - ɖɩ̀ɣzʋ́ʋ̀

sweet - lèléŋ̀



T

table - táblɩ̀, táblɩ̀náà

take (v.) - kpàɣ́ʊ̀

take out (v.) - lɩ́nàʊ̀

take cover (v.) - mɛ̀lʊ́ʊ̀

talk (v.) - yɔ̀ɔ̀dʊ́ʊ̀

tall - kɩ́ɖáŋlʊ̀ʊ̀

tamale (bean) - tíndíné

tape recorder - màñɛ̀tɔ̂

taste - ɖɩ́kʊ̀ʊ̀

taste (v.) - ɖɩ́ŋʊ̀ʊ̀

taxi - tàksí

taxi station - lɔ̀ɔ̀ɖá ɖɩ̀zɩ́ŋɩ̀yɛ̀

tea - tîi

teach (v.) - wɩ̀lʊ́ʊ̀

teacher - wɩ́lɩ́yʊ́, wɩ́lɩ́yáà

tear (v.) - cɩ̀yʊ́ʊ̀

technician - lɛ̀ɛ̀sɩ̀nɖʊ́, lɛ̀ɛ̀sɩ̀nɖáà

telegram - káŋgàláfʊ̀, tèlègramme

telephone (v.) - nìmìyé mábʊ̀

television - tɛ̀lɛ̀vɩ̀zɔ́ŋ̀

tell - hèyúù

Tem - Tèm̀

ten - hɩ́w

thank (v.) - sɛ́wʊ́

thanks (giving) - sɛ́tʊ̀

thank you - ǹlàbálɛ́

that - sè

theft - mɩ́lɩ́m̀

theme - tɔ́m̀ ɖòyó

then - ɛ̀lɛ́, ɖɩ́nɛ̀ lɛ́....

there - pééɖíyɔ́, pééɖè

theif - mɩ́lʊ́, mɩ́láà

thin - mɩ́lɩ́mɩ́lɩ́

thing - wòŋ́, wòŋ́náà, wónú, wóndù

think (v.) - màɣzʊ́ʊ̀

thirst - lɔ̀kɔ́tʊ̀

thirsty (to be) - lɔ̀kɔ́tʊ̀ ɖɛ̂wʊ́

thirty - nı̌tòzò

thought - màɣzɩ́m

thousand - ɛ̀gbàẃ, kùdòkú

three - nǎtòzò

throw (v.) - tɔ́wʊ̀

throw at (v.) - yàɣ́wʊ̀

throw away (v.) - lɔ́wʊ̀

thunder (v.) - tɛ́w tìlúù, tɛ́w nàzʊ́ʊ̀

Thursday - Yáʊɖá

ticket - tìkê

tie (v.) - hɔ̀kʊ́ʊ̀

time - àlàwátʊ̀

time (occasion)- tɔ́m̀, tɔ́m̀náà

tire - pɔ́bɔ́ɖɛ̄, pɔ́bɔ́lá, kpèɖé, kpèléè

tired (to be) - ɖɛ́wʋ́, nɩ́wʋ́

tiredness - nɩ́wʋ́

tobacco - tábà

today - sɔ̀nɔ́

toe - nìmbìyé, nìmbéè

together - ɖàmá cɔ́lɔ̀

toilet - àwàyɩ́

toilet paper - àwàyɩ́ tákàyàɣ́

tomorrow - céé

too - ɖɔ̀ɖɔ̀

tooth - kéɖè, kèlá

toothache - kèlá kʋ̀dɔ̀ŋ́

toothbrush - kèlá bɖɔ́sɩ̄

toothpaste - kèlá kɔ́yɛ̀

top - hàyʋ̀

torso - hʋ̀yʋ̀ʋ́

tortilla (bean) - kátɛ̀ndɛ́yʋ́

tortoise - cáféɖé, cáfélá

torture (v.) - názʋ̀ʋ̀

touch (v.) - tùkúnàw

toward - kíŋ̀, cɔ́lɔ̀

towel - pɔ̀bɔ̀ẃ, pɔ̀bɔ́ŋ̀

town - tɛ́tʋ̀, tɛ́tʋ̀náà

toy - alèèyà wònŭ, alèèyà wóndù

trade - tádɩ́yɛ́

train (v.) - hàyɩsʋ́ʋ̀

train - súlúkú, súlúkúŋ

translate - tɔ́m̀ ɖèzʋ́ʋ̀

translator - tɔ́m̀ ɖɛ̀zɩ̄yʋ́

trap - kpàcà, kpàcànáà

travel (v.) - nʋ́máw wóbù

traveler - ɛ̀kɔ̀m̀, àkɔ̀màà

tree - tɩ́ŋ, tɩ́ŋ̀

tribal mark - càcàyàɣ́, càcásɩ̄

trouble - tɔ́m̀, tɔ́m̀náà

trousers - pàntàláw

truck - lɔ̀ɔ̀ɖɩ́yɛ̀ sɔ́sɔ́ɖɛ̀, lɔ̀ɔ̀ɖá sɔ́sɔ́ná

true - tòvònúm̀, tɩ́tɩ́m̀

trust - tìsúù

truth - tòvònúm̀

try (v.) - páná ñáɣʋ̀, tákùù, tɩ cɛ̀yʋ́ʋ̀, màɣzʋ́ʋ̀

Tuesday - Bɖáɖá

turkey - tòlótòló, tòlótòlónáà

turn - cɔ́wʋ́

turn over soil (v.) - pɩsʋ́ʋ̀, kìtúù

Twi - Àsàndɩ́ tɔ́m̀

twin - ɖɔ́ḿ, ɖɔ́máà

two - nàálɛ̀

typewriter - tákàyàɣ ñɩ́ɣyʊ̌

typical - sɩ́ŋ̀

U

uncle - ègbélè, ègbélénáà

under - pɩ̀dɛ̀ɛ́

underpants - còkòdò kpáɖɩ́ɩ́, pɩ̀dɛ̀ɛ́ còkòdò

understand (v.) - pɩ̀dàá nɩ́wʊ́, nɩ̀wʊ́

unripe - kpɛ̀dɩ́ŋ

until - pɩ́tálɩ́ná, pɩ́sɩ́ná

up - hàyʊ̀

uproot (v.) - kpɛ̀zʊ́ʊ̀

urinate (v.) - hɩ́m̀ hɩ̀wʊ́

urine - hɩ́m̀

usually - tám, támtám

V

valley - kɛ̀dɛ̀ŋá, kɛ̀dɛ́nzɩ̀, fɛ̀ɛ̀wʊ́, fɛ̀ɛ́ŋ

value - wàzàɣ́, kɩ̀yòkʊ̀

vehicle - lɔ̀ɔ̀ɖɩ́yɛ̀, lɔ̀ɔ̀ɖá

vein - tòmíyè, tòmá

view - náwʊ̀

village - tɛ́ɛ̀, kɔ́fɩ́, ɖɩ́ɣá, ɖɩ́sɩ̀

visit (v.) - yɛ̀lʊ́ʊ̀, cɔ́lɔ̀ wóbù, kɔ́m̀

visitor - ɛ̀kɔ̀m̀, àkɔ̀màà

voice - yɔ̀ɔ̀dàɣ́

volunteer (animal traction) - náŋ hàɖàẃ tʊ̀mɩ́yɛ̀ làɖʊ, làɖáà

volunteer (construction) - ɖàmíŋ máwʊ̀ tʊ̀mɩ́yɛ̀ làɖʊ, làɖáà

volunteer (well digging) - lɔ̀kɔ̀náà hùyúù tʊ̀mɩ́yɛ̀ làɖʊ́, làɖáà

vulture - abɛ́ntɛ́

W

wagon - kpómúú, kpómíŋ̀

wait (v.) - ɖáŋʊ̀ʊ̀

wait for (v.) - sɩ́ŋʊ̀ʊ̀

wake up (v.) - fém̀

walk (v.) - ɖɔ́m̀

walk (alongside)(v.) - cɔ̀lʊ́ʊ̀

take a walk (v.) - yɛ̀lʊ́ʊ̀

wall - kòlòŋá, kòlónzì

wallet - pátákà, pátákánáà,
lídìyé pátákà

want (v.) - ñɩ̀nʊ́ʊ̀, sɔ̀ɔ̀lʊ́ʊ̀, cáwʊ́

war - yówú

warehouse - wóndù ɖɩ̀zɩ̀yɛ́

warm - tɛ́lɛ́mɛ́ɛ́

warm (to be) - wátʊ̀ séwù

wash (v.) - ñálʊ̀ʊ̀

wash clothes (v.) - cɔ̀túù

watch - wácɩ̀

watch (v.) - cɔ́ŋʊ̀ʊ̀, ɖáŋʊ̀ʊ̀

water - lɩ́m

wave (v.) - fɩ̀ɣ̌dʊ̀ʊ̀

way - nʊ́máẁ, nʊ́máŋ̀

wear (v.) - súwú

weather - ɛ̀sɔ́dáá

weave (v.) - lʊ́wʊ́

Wednesday - Kʊ́ɖá

weed (v.) - hàyʊ́ʊ̀

weeding - hàɖàẃ

weeds - ñɩ́tʊ̀

week - kpɩ́tàw, kpɩ́táŋ, kààkʊ̀
kɩ́sɩ́ŋɩ̀yɛ

weight - yúŋ̀

welcome - kábʊ̀tɛ́

well (good) - càmɩ́yɛ̀

well - lɔ̀kɔ̀, lɔ̀kɔ̀náà

west - wɩ́sɩ̀ ɖɩ̀ɖʊ́yɛ̀

wet (to be) - lɩ́m̀ sɩ́bʊ̀

what - ɛ̀bɛ̀

when - ɖóyé, àlàwátʊ̀ ǹdʊ́

where (interrogative) - lé

where (relative pronoun) - ɖɩ́nɖɩ́

whether - páá

while - àlàwátʊ̀ ǹdʊ́

white - kʊ́hʊ̀lʊ̀m-

white person - kʊ́hʊ̀lʊ̀ḿ, kʊ́hʊ̀lʊ̀máà

who (relative pronoun) - wèí

who (interrogative) - ànɩ́

whole - kpèkpé

why - ɛ̀bɛ̀ yòo, sùwé

wickedness - káñátʊ̀

wide (to be) - wàlʊ́ʊ̀

wife - hàlʊ́, hàláà

wife's elder sister - yɩ́sɔ́

wife's mother - yɩ́sɔ́

win (v.) - wábʊ̀

will - sɔ̀ɔ̀lɩ́m

wind - hèèlím

window - mòndòlò pɔ̀ẃ, mòndòlò pɔ́ŋ̀

winnow (v.) - fàlʊ́ʊ̀

wipe (v.) - mɛ́lʊ̀ʊ̀

wish - sɔ̀ɔ̀lɩ́m

witch - èfélùù, àfélàà

with - nɛ̀

within - pɩ̀dàá

woodpecker - tɩ́ŋ lòmǐ

woman with new baby - àsɔ́nʊ́ʊ̀, àsɔ́ŋ̀

woman (barren) - kààlʊ̀làɣ, kààlʊ̀lásɩ̀

woman - hàlʊ́, hàláà

woman (young) - àsɛ́yʊ́, àsɛ́yáà

wonder - pítí

wonderful - mààmáácì, sɔ̀ŋ́dù tɔ́m̀

wood - ɖásɩ̀

word - tɔ́m̀, tɔ́m̀náà

work - tʊ̀mɩ́yɛ̀, tʊ̀má

work (to do) - lábʊ̀

worker - tʊ̀mɩ́yɛ̀ làɖʊ́, tʊ̀mɩ́yɛ làɖáà, tʊ̀mlàɖʊ́, tʊ̀mlàɖáà

world - ɛ̀dzàɖɛ́

worse - pɩ̀kɔ̀zɩ́nà

worried (to be) - nɩ̀ɣzʊ́ʊ̀

worth - wàzàɣ́, kɩ̀yàkʊ̀

wound - héŋ

wrestle (v.) - lʊ́bʊ̀, lʊ̀bʊ́tʊ̀

wrestler - ɛ̀vàlʊ́, ɛ̀vàláà

write (v.) - máwʊ̀

wrong - pɩ̀fɛ́ɩ́ ɖéw

Y

Yade - Yáɣdè

yam - hɛ́yɛ́, hɛ́ɛ̀

yam mound - póɖè, pòlá

year - pɩ́náɣ, pɩ́nzɩ̀

year before last - pìndé wayɩ́

year (last) - pìndé

year (this) - sɔ̀ḿɖɔ́, sɛ̀ḿyɔ́

yellow - sìnàẃ

yes - ɛ́ɛ̀

yesterday - ɖèɖè

Z

zipper - kpɩ̀ɖɩ̀ɖɩ̀

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